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ISSUE 63 ■ SEPTEMBER 1994 ■ £3.95

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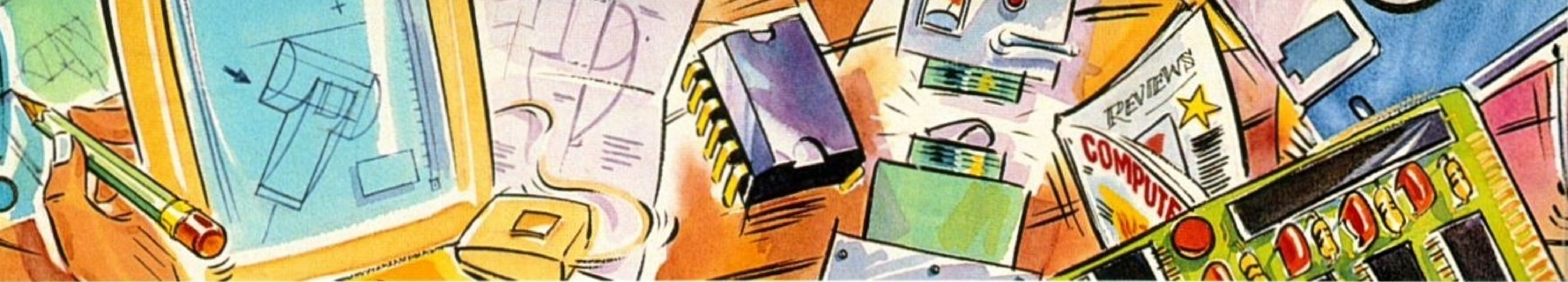
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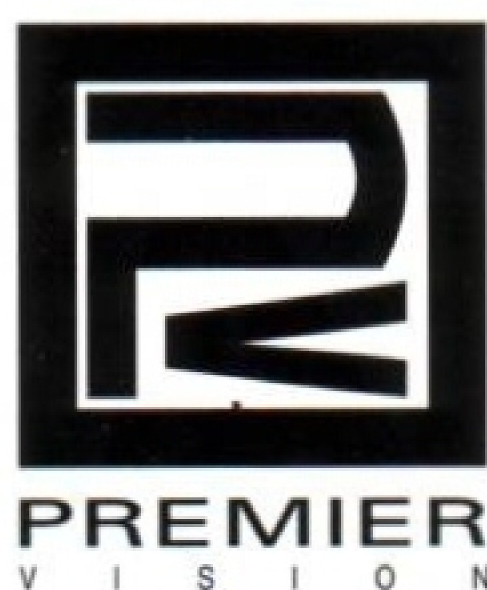
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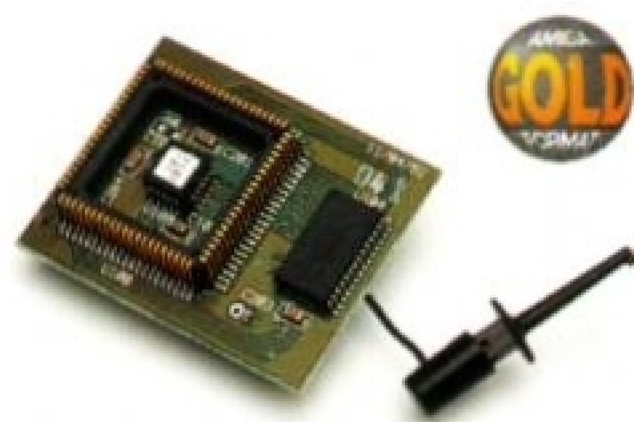
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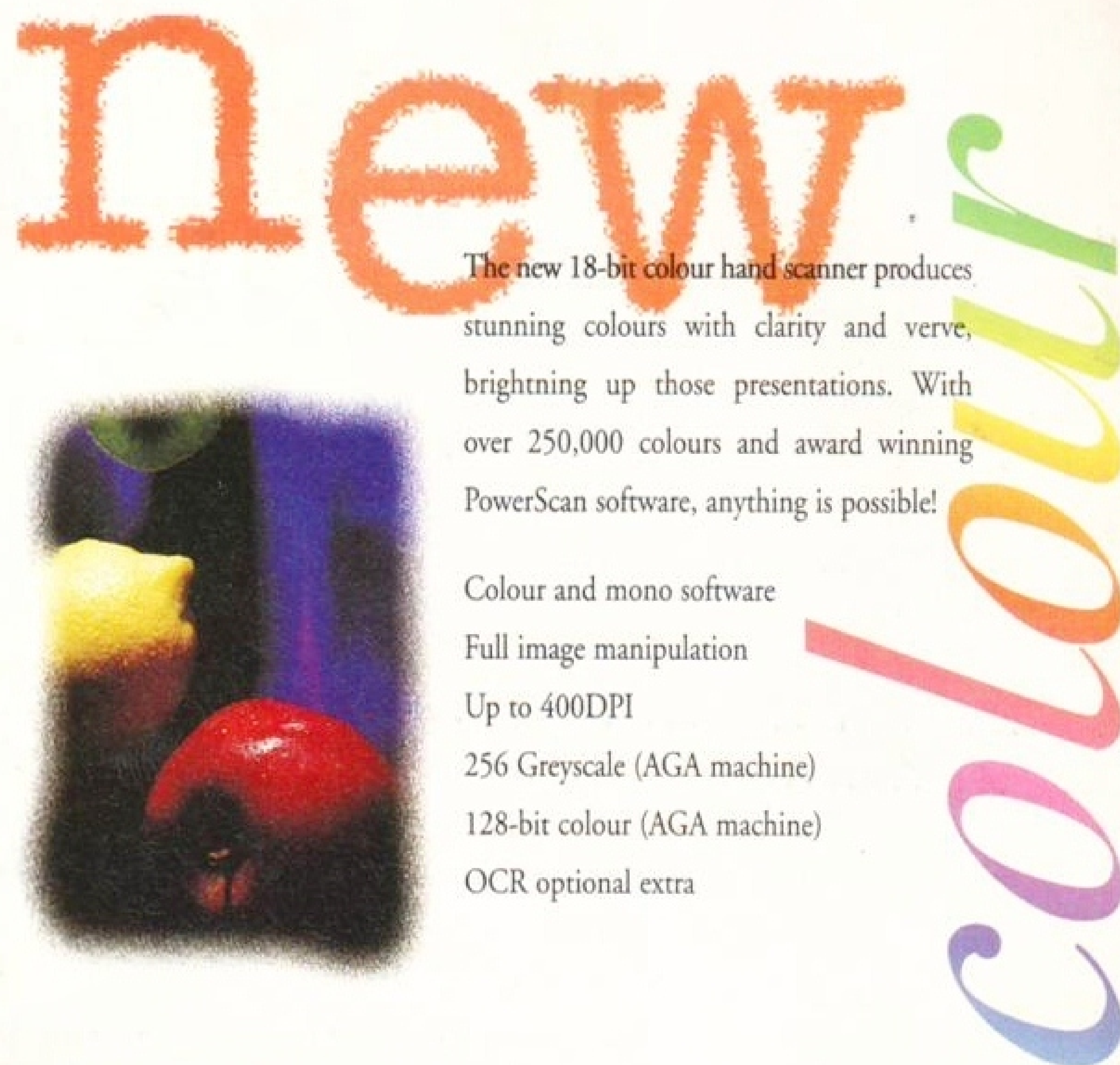
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AMIGA FORMAT

ISSUE 63 ■ SEPTEMBER 1994

AMIGA NEWS



David Pleasance (left) and Colin Proudfoot are spearheading a management bid to buy out Commodore. Turn to our full report on pages 20 and 21 for the latest news.

MAIN FEATURE



SERIOUSLY AMIGA

SCREEN PLAY

Page 39



Amiga Format's game of the month: Bullfrog's *Theme Park* – p46

Every new Amiga game reviewed and rated!





Putty Squad (left) proves that being a blue blob is fun, but only if you're a character in a new platform game. And then you can tuck in to *Bubble & Squeak*.

THEME PARK p46

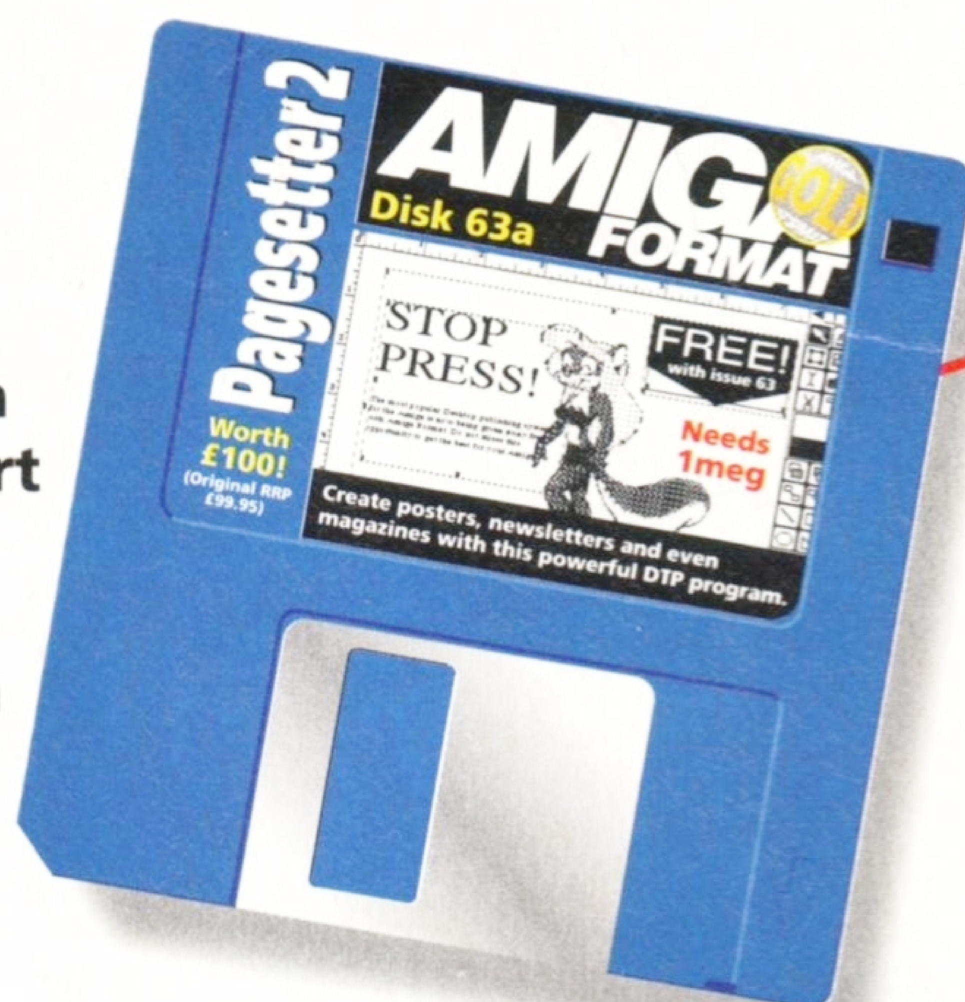
Do you have an eye for detail, entrepreneurial flair, and the ability to work out millions of variables in your head? You do! Then check out our review on page 46.





COVER DISK 1: PAGESETTER 2 p10

Create masterpieces with this top-quality desktop publishing package, which originally cost £100. Import graphics, use scalable fonts and produce your own magazine that's even better than *AF* (well, better than *Amiga Shopper* anyway).



PLUS!
Win a job at TEAM17
see page 86

COVER DISK 2: PSYGNOSIS' G2 p14

Seek out the contraband medical supplies on a *Doom*-style spaceship and waste the robot menace intent on thwarting you.



DESK TOP PUBLISHING P26

You've got the disk, now turn to our seven-page feature to get the knowledge you need to start creating your own posters, leaflets, stationery, fanzines and pamphlets.

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Steve Jarratt, Editor





This Month IN VIEW

Another month, another *Amiga Format*. Steve Jarratt takes a few moments to reflect on the things that helped shape the last 30 days...

At long last, it looks like the Amiga's heart can start beating again. A few weeks ago I spoke to Dave Pleasance, and was pretty happy with what I heard.

So far the story goes thus: it appears that the companies all lining up to take over Commodore were more interested in the technology than the name. If any of them actually bought the company, chances were that the Amiga brand would be as good as dead, although Commodore's technology would live on in some other form.

So, during this time, the management of Commodore have been looking to other companies as investors. I gather the extension to the period of protection under the Bahamian liquidators was for the Commodore crew to actually secure some investment and put in a bid themselves. By the time you read this, Commodore will have chosen their investment partner who will be in the process of due diligence, where they check the books and examine the company's business plans.

Pleasance is confident that, so far, their bid is the one with the best chance of success; and even if it isn't their current partners have enough clout to up the offer.

The UK operation of Commodore has always been the most profitable arm of the organisation, and their plans are based solely on projected sales for the UK. Any extra sales in the Europe, US, and Australia will be an added bonus.

The new company (which will lose the Commodore name in favour of something like Amiga International Ltd) will be headed up from the UK premises in Maidenhead, and there are plans to bring all production to the UK, where they can keep tighter control over what they produce and when, increasing their efficiency and productivity.

The cut-off point for the take-over is August 31/September 1. If the wheeler-dealing continues beyond this point the all-new Commodore wouldn't be able to ramp up production in time for the Christmas push – and it needs this Christmas to be a good one, more than ever.

Pleasance remains optimistic, though. They have plans for new A1200 and CD^{32} bundles and it looks very much like the CD1200 will make its long-awaited appearance before the Yuletide season. But – contrary to popular belief – there won't be any new machines produced until the Spring of next year.

However, their plans for future hardware remain intact: late next year should see the introduction of the AAA chipset, with 64-bit RISC coming some time in '96.

This month the *AF* team were to be found at odd moments huddled round Sue White's art Mac. A strange thing for a group of Amiga fanatics you might think, but we had good reason. Sue has a PowerMac which uses the new RISC PowerPC chip, the one that was been developed jointly between Motorola, Apple and IBM.

Running on this PowerMac in 'native' (ie RISC) mode was a Mandelbrot explorer program, which enabled the group to descend into the whirling striations of the Mandelbrot set – and do it with blinding speed (a full screen, full colour redraw averaging around seven seconds). OK, it wasn't exactly like watching a Cray in action, but this was the fastest I've seen any 'affordable' computer compute the Mandelbrot set.

"So what: how does that affect Amiga owners, dummy?" Comes the reasonable response. Well, given, that most Amigas can out-pace similarly-specced Macs, just think what a RISC-based Amiga will be capable of?

In previous conversations with David Pleasance, he has said that the potential buyers of Commodore were only really interested in its future technology, and people close to Commodore have stated that even the – let's call them Orientals – were impressed with what they saw. Imagine running *Imagine*, where images are rendered eight times faster! Or playing 3D games that shift hundreds of thousands of texture-mapped polygons every second... The mind boggles. Roll on the A6400?

This Month In View is supposed to be about the month just gone, I know, but I've just got room to tell you about next month's disk package. We've just signed a deal to put *TV*Text Professional v1.0* on *AF64*'s Coverdisk, a video titling program worth no less than £130!

Old 'Black Belt' Holborn has been fiddling with *TV*Text Pro* for a while and reckons it's "stonkingly good". But then you can find out exactly how good it is for yourself next month.

And it also ties in nicely with the theme of next month's *AF*, in which resident video guru Steve McGill will be showing you how to get into video with the minimum of fuss and expense. With *TV*Text Professional* on the Coverdisk, you've already got a head start.

But how does *Amiga Format* keep coming up with this splendid software? Well, previously Nick Veitch was our top program-procurement operative; but now it's all thanks to the newest member of the team – Dale Bradford. Welshman Dale has come on board to make sure that *AF*'s Coverdisks maintain the quality set by the likes of *Imagine*, *Music-X* and *PageSetter 2*.

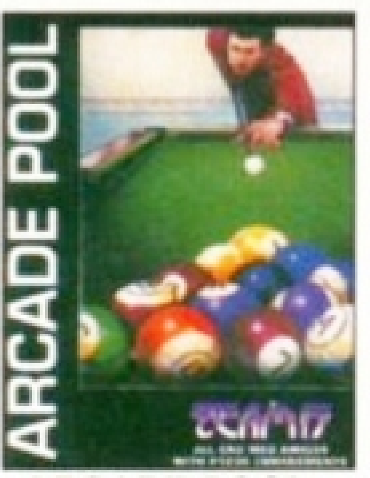
So a cheery welcome for Dale and a rousing cheer for all the lovely stuff we've got lined up for you. See you next ish, with your Amigas and VCRs at the ready!



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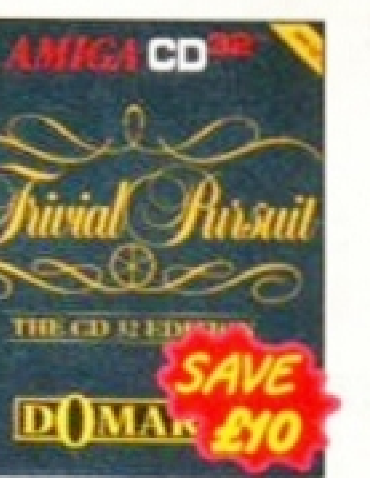
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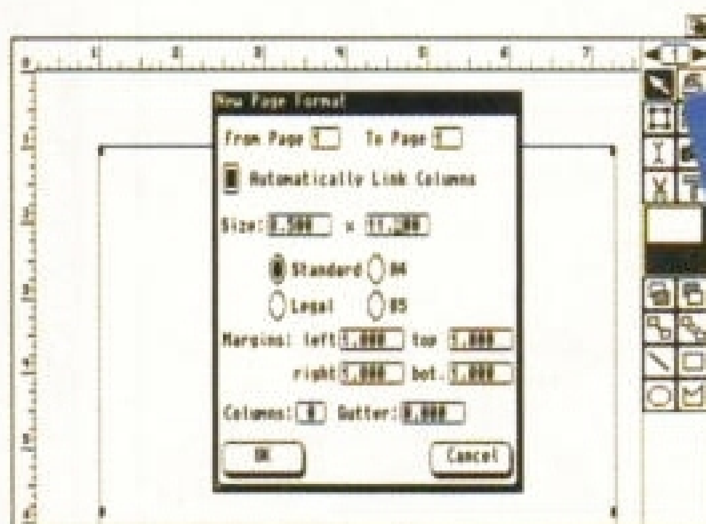
Can a 3DO play audio CD's? ______________
What is your name? ______________
What is your telephone no? ______________

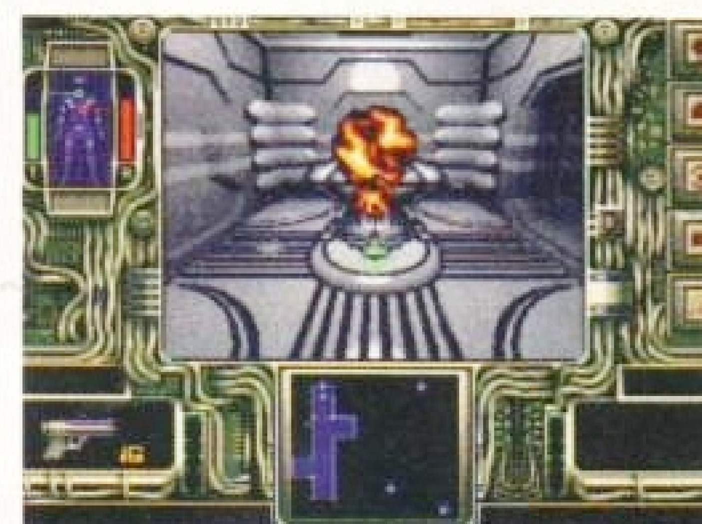
Then cut out this coupon and send it with or without an order to:
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Closing Date: October 1st 1994. First correct answer selected at random will receive a state-of-the-art Panasonic 3DO system plus software worth around £400. Competition winners will be listed in the club magazine or available on request.

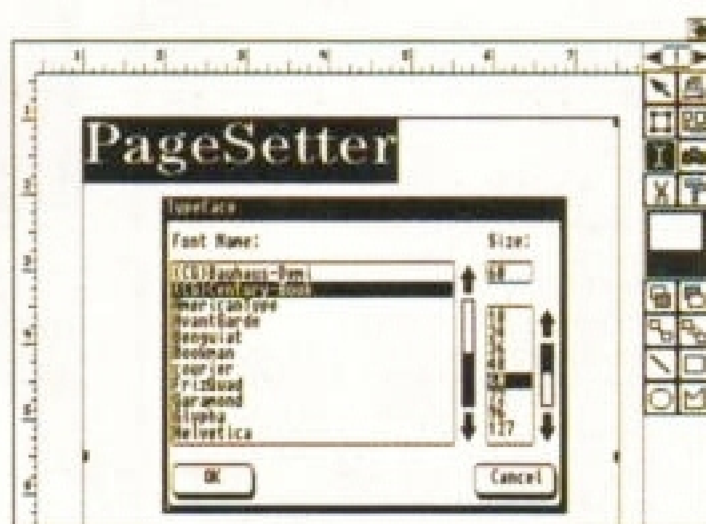
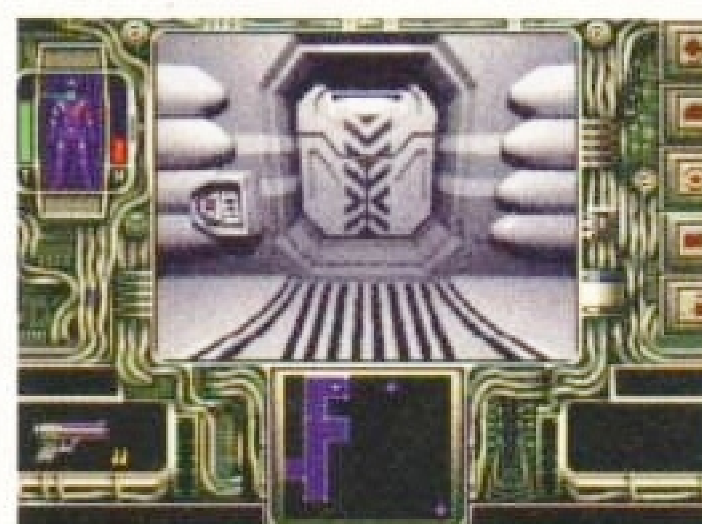
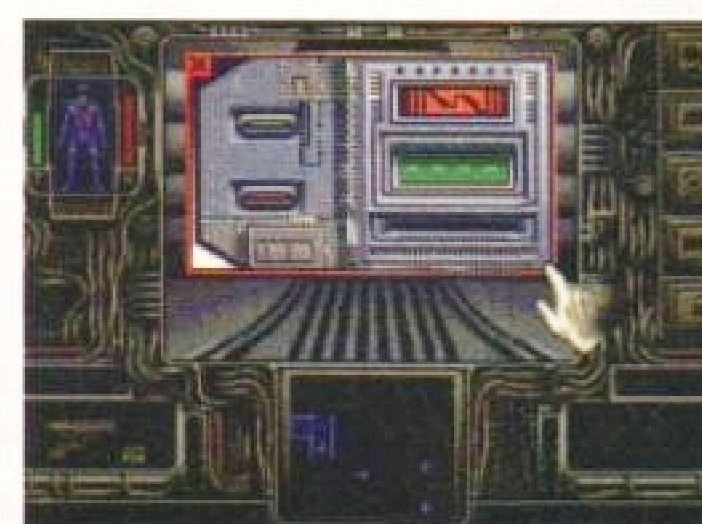
CAGE AMIGA FORMAT

AMIGA FORMAT COVERDISKS

WITH THIS MONTH'S COVERDISKS YOU CAN...



Create your own personal stationery, or even produce your own magazine, with *PageSetter 2*. Yikes!

Outwit rogue robots in *G2*, an impressive 3D shoot-em-up set within the confines of a maze of corridors!

PAGESETTER 2



You'll need to download our *PageSetter 2* Coverdisk on to two blank disks first.

Start your own publishing empire with nothing more than your Amiga, a couple of good ideas and a copy of this month's Coverdisk star, *PageSetter 2*.

You don't have to be a publishing baron to benefit from the joys of desktop publishing with *PageSetter 2* – you can use it to create anything from posters or advertisements to newsletters.

PageSetter 2 can be used to create complex layouts complete with outline fonts (two such fonts are included with the program), structured clip art and illustrations, text and IFF pictures. In short, all the ingredients that are vital for serious desktop publishing.

Even when compared to state-of-the-art page layout programs, such as *Professional Page 4* and *PageStream 3*, *PageSetter 2* is no slouch in the features department. Although you can only work on a single page at any one time, *PageSetter 2* enables you to create documents consisting of many different pages. The size of your pages is down to you too – if the four default page size settings aren't right for your needs, you can enter the measurements of your own custom page size.

You could, for example, set up a page to the exact dimensions of a compliment slip or a business card. In short, *PageSetter* is just the thing for all your stationery requirements.

PageSetter 2 provides an extensive list of page layout tools including extensive typographical controls (more on this later) and impressive magnification functions. You can zoom right in to your layout and view it at 200 per cent, its real size or, for a more overall view, zoom out and view the document in miniature at just 33 per cent.

To aid the process of accurately laying out complex pages, *PageSetter* enables you to set up a

BEFORE YOU START

The complete *PageSetter 2* package consists of two disks – the *PageSetter 2* program disk and a second Utilities/Fonts disk. Both these disks have been packed on to our autobooting Coverdisk using the PD cruncher program DMS. In order to run *PageSetter*, you'll need two blank disks to hold the *PageSetter* package.

Insert your Coverdisk into the internal drive of your Amiga, switch on and then follow the on-screen prompts. Once the two *PageSetter* disks have been prepared, you can then reboot your Amiga using the first *PageSetter 2* disk.

Another issue and another brace of brilliant Coverdisks for you to get your teeth into. You can trust *Amiga Format* to guarantee you maximum value for your money.



For DTP, you'll definitely need a big, shiny desk. Like this one...

temporary grid of a specified size which can then be used to align any boxes that you place on to the page. To make this even more accurate, you can set *PageSetter 2* to 'snap' text and illustrations to the grid so that everything on the page is automatically aligned correctly.



Layouts are created in *PageSetter 2* using boxes which can hold either text, pictures or structured illustrations. When the Text toolbar gadget is selected, text can be typed directly into a box that is either empty or already contains text.

PageSetter fully supports Preferences printers and so just about any printer can be used to print *PageSetter* pages. If you've got a laser printer, the quality of results obtainable from *PageSetter* have to be seen to be believed – because *PageSetter 2* uses outline fonts, all the text is printed at the maximum resolution of your printer. So even with a nine-pin dot matrix, *PageSetter 2* produces phenomenally good results.

Pages are built up in *PageSetter 2* using boxes. Every box you place on to a page can contain one of three different page elements – text, bitmapped pictures or structured clip art. If you want to alter the size or shape of a box at a later date, all you have to do is to click on it and then use one of the eight handles on the outline of the box to resize it.

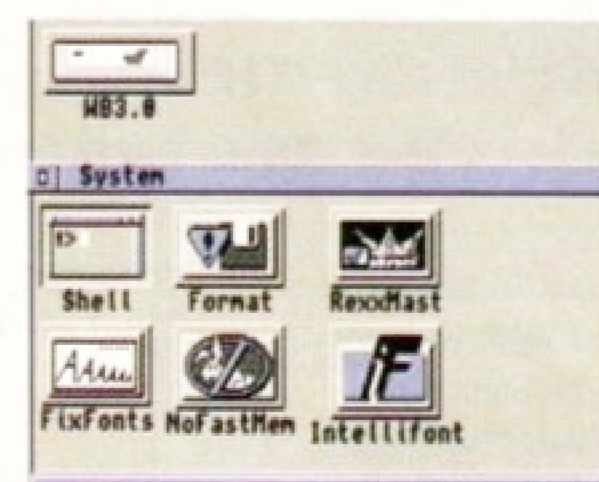
When you first create a page, *PageSetter 2* automatically places a box on the page for you, but other boxes will be required if you wish to create a more complex layout.

For a more detailed breakdown of the *PageSetter 2* tools and how to utilise them, just turn the page.

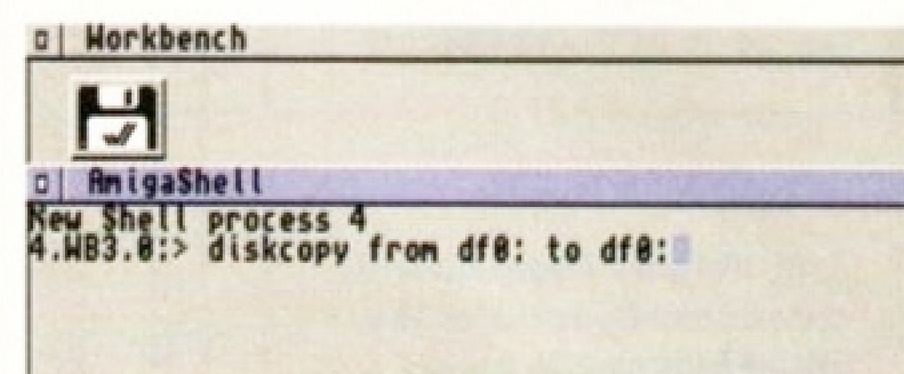
Continued overleaf ➡

BACKING UP YOUR COVERDISK

Copying your Coverdisk is very simple. Just follow the stages below...

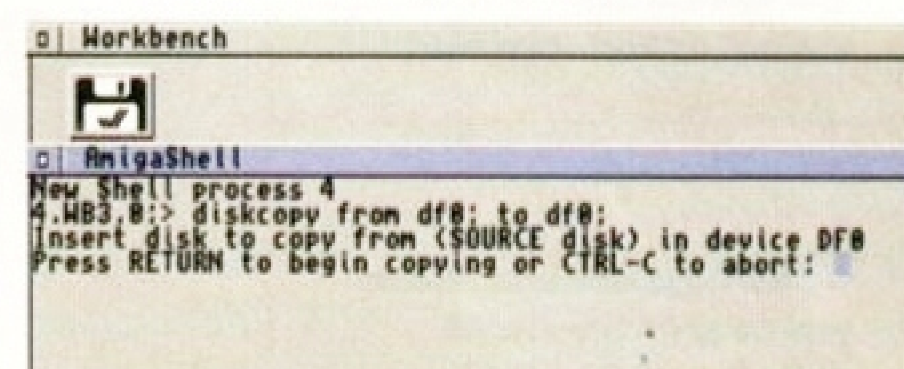


1 Boot up with your Workbench disk, and find the icon called Shell, which should be in your system drawer. Double-click on this to go into the Shell itself.

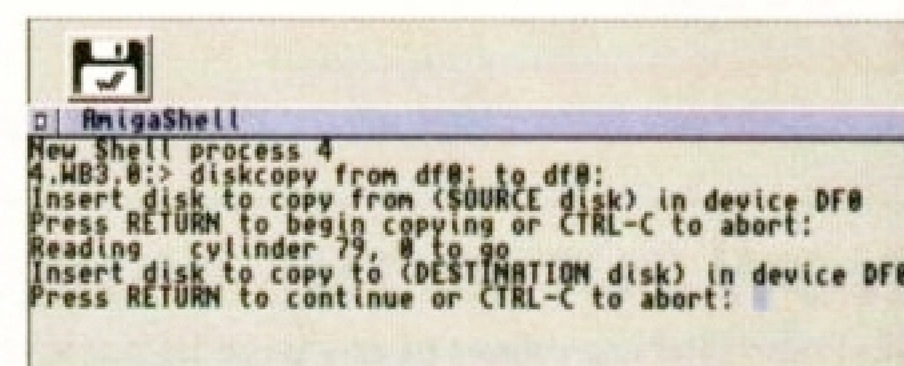


2 Type in the following line exactly as it appears here, taking care to put the spaces in the correct places:

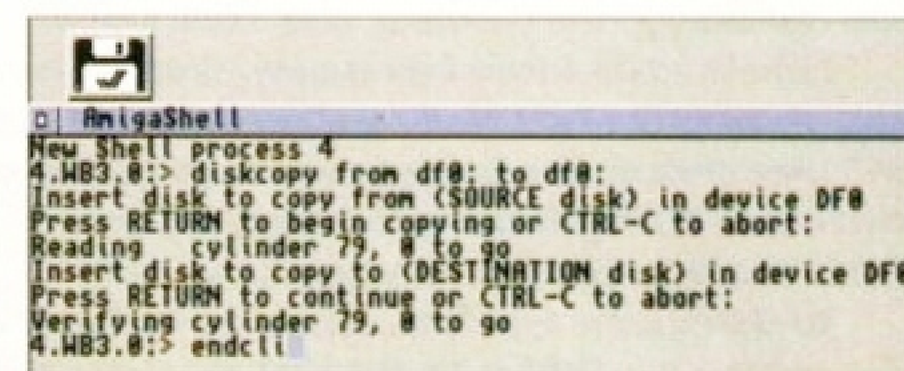
DISKCOPY FROM DF0: TO DF0:



3 When asked for the source disk, insert the Coverdisk and press Return. All of the information on this disk will then be copied from the disk into memory.



4 Once your Amiga has read the info, it will ask for the destination disk. Insert the disk you want to copy to and press Return. All information on this disk will be destroyed.



5 On an unexpanded machine, the Amiga may ask for the source disk again, as it copies in chunks. Finally, type Endcli to close down the Shell. Your copy is complete.

DISK NOT WORKING?

We produce a whole truck-load of disks every month, so you can imagine that a few will turn out to be bad. Sad, but true. So if you are the unfortunate parent of a problem disk, send it back, including a stamped addressed envelope for a free replacement to:

***Amiga Format* (insert the name of the disk) Disk, Discopy Labs Ltd, PO Box 21, Daventry, NN11 5BU.**

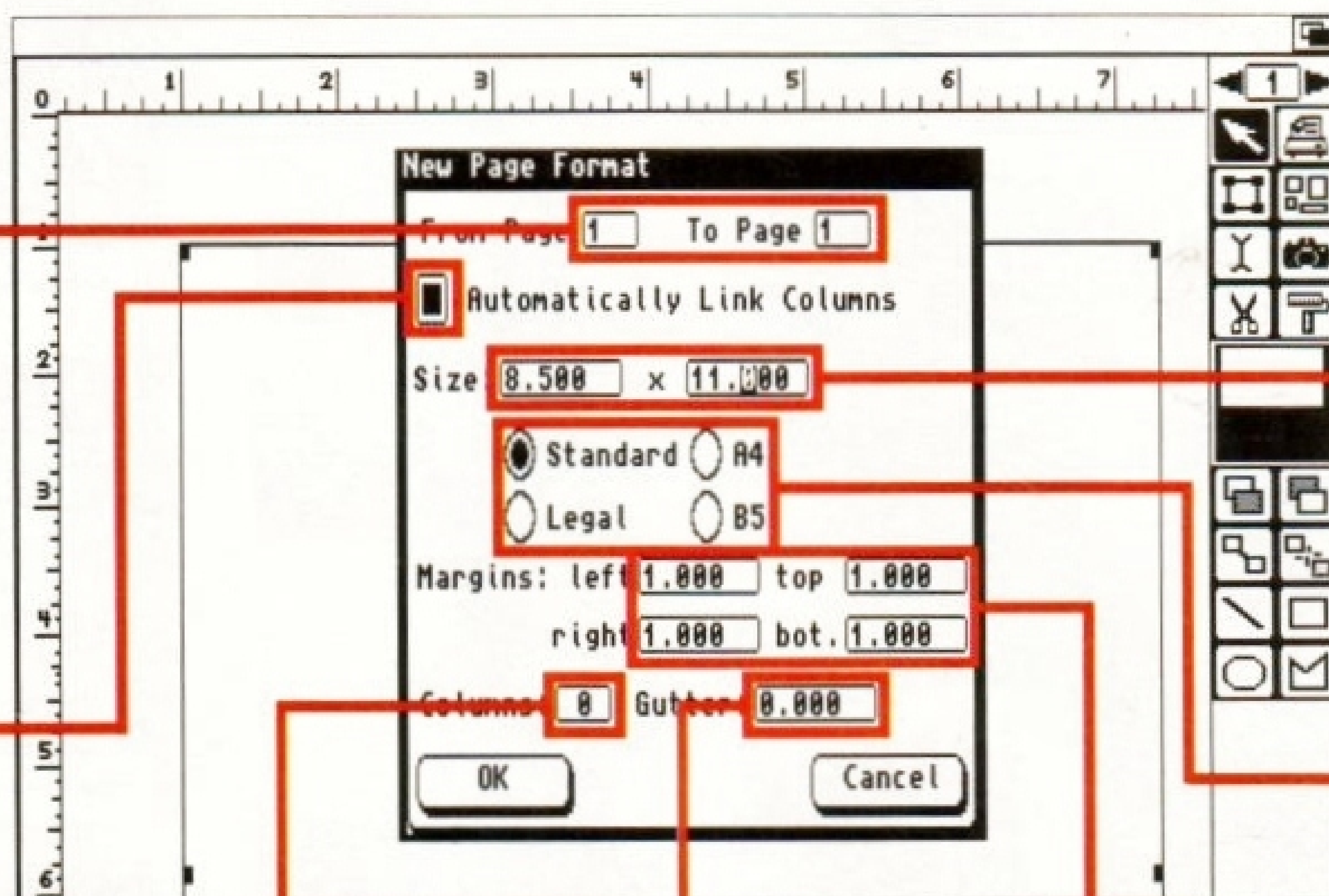
PUT IT IN PRINT

START WITH A BLANK PAGE

The first step in any DTP work with *PageSetter 2* is to create a blank page which holds your text and pictures. Select the New option from the Page pull-down menu. You will see the following requester:

1. First you need to create a range of pages with exactly the same dimensions and format en masse. The From Page box sets the starting page number and To Page sets the page number of the last page in the range.

2. The two size number gadgets allow you to define the horizontal and vertical size of a page in inches. This facility comes in particularly handy when creating custom stationery – such as business cards and pamphlets – not covered by the four default sizes.



3. These four gadgets give you a choice of four commonly-used default page sizes – A4, B5, Standard Letter and Legal Letter. Click on the one you want and the Size gadget is automatically adjusted.

4. Once the page size is fixed, *PageSetter* automatically creates a text box (or a series of text boxes if you have more than one column) on the page. These four margin settings allow you to define not only how far away from the edges of the page the box is placed, but also the size of the box (or boxes).

5. The Gutter value defines the amount of space between two or more columns. The average gutter size is 0.125 inches.

6. The Columns box allows you to split the single default text box that *PageSetter* automatically places on to each new page into two or more linked boxes aligned together to form columns.

7. By default, *PageSetter 2* automatically handles the job of linking the boxes together so that whenever a column is filled with text, the text overflows into the next column. If you turn this option off, the columns are not linked together.

NOW PUT IN THE WORDS

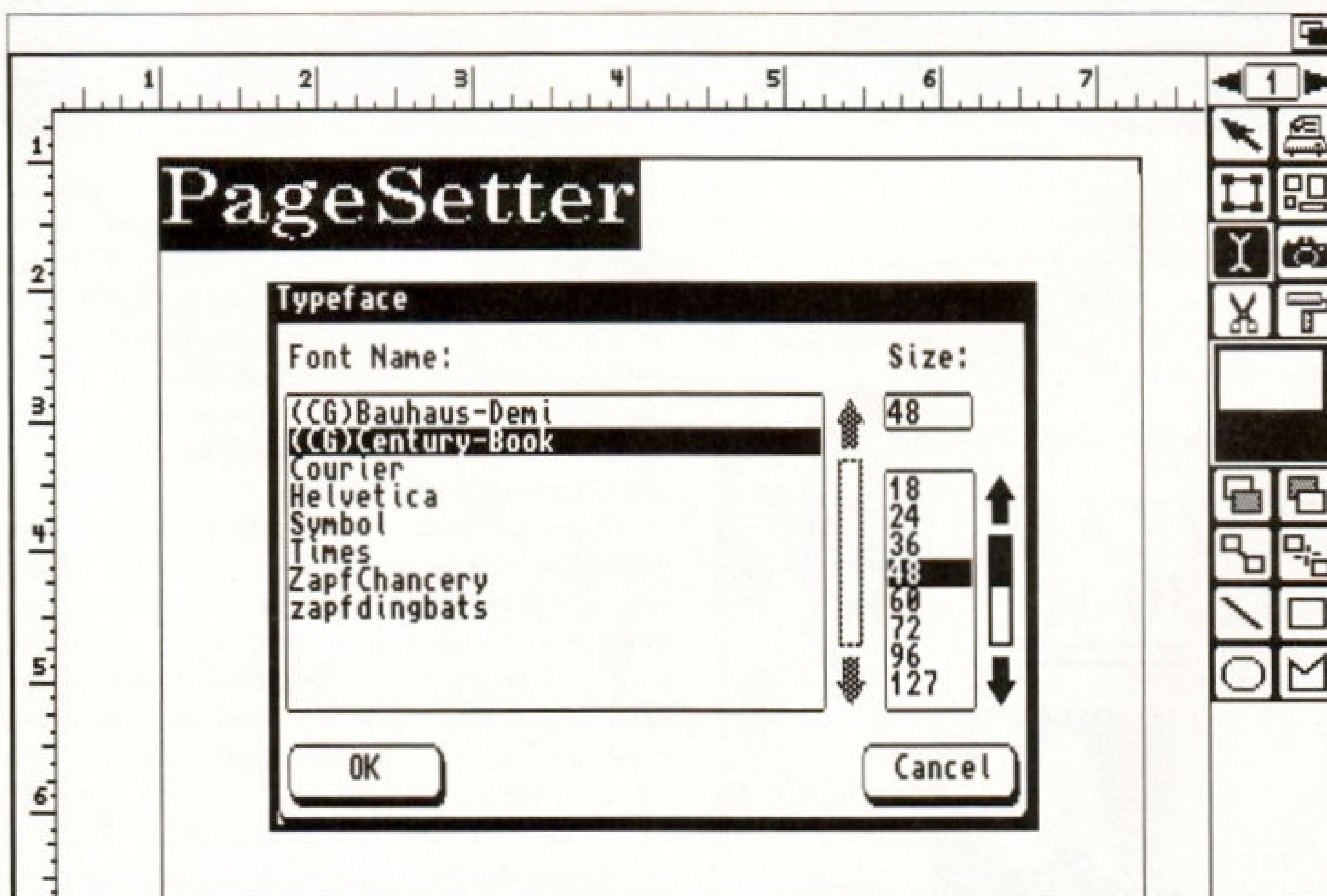
An important ingredient of any page layout is the text and this is an area in which *PageSetter 2* provides extensive control. Not only can you edit text by marking blocks, cutting, copying and pasting, but you're also given a considerable amount of control over the appearance of text – you can change the typeface, size, style and so on.

Entering text into a box is easy. Create a new box, click on the Text mode gadget on the toolbar and then click on the box into which you wish to enter text. A little flashing line then appears inside the box. You can now type some text.

To change the typeface, select the text you've just entered by clicking on the first character and then – while holding down the left mouse button – move the mouse pointer to the last character and the colour of each character is reversed to indicate that they have been marked.

Once the text you wish to alter has been marked, select the Typeface option from the Type pull-down menu. A font requester then pops up on to the screen containing a list of all available fonts. If you booted from our Coverdisk, this contains eight different fonts.

Two of these fonts are preceded by (CG), which stands for CompuGraphic. These fonts are outline fonts and they are different from normal Amiga bitmapped fonts because they can be scaled to any size with no loss in quality whatsoever. What's more, they are printed at the maximum resolution of your printer.

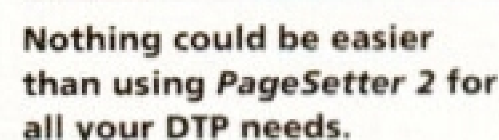


PageSetter 2 provides extensive control over the typeface, size and style of the text within your layouts.

You'll notice that alongside this list of fonts is a list of sizes ranging from 6 to 127 point. These provide a quick and easy method of defining the point size of your text. You can, if you wish, enter the point size directly into the gadget immediately below the Size label.

PAGESETTER 2
MANUAL AND UPGRADE
TURN TO PAGE 16

THE PAGESETTER TOOLBAR (A CLOSER LOOK)

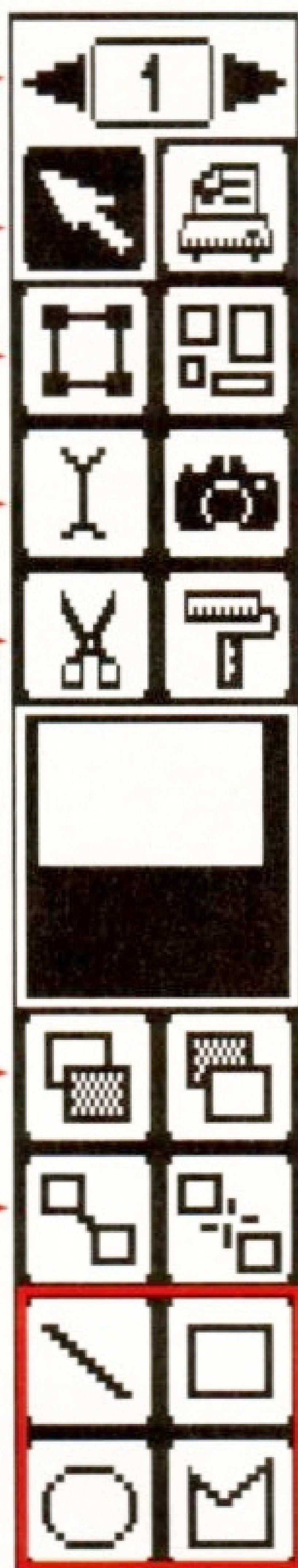


Nothing could be easier than using *PageSetter 2* for all your DTP needs.

1. Although you can only edit one page at a time with *PageSetter* your documents can consist of as many single pages as you want. This gadget enables you to flip back and forth between pages within a document containing two or more pages.

2. If you own a printer, a quick click on this icon displays *PageSetter 2*'s printer options requester, which provides extensive control over the printing process. You can, for example, print the current page or the entire document, alter the dithering or the print density (the greater the density, the higher the print quality) and so on. Once you're happy with the settings, click on the OK gadget to send your pages to the currently-selected Preferences printer.

By default, the *PageSetter 2* program disk is set up to use the EpsonX printer driver (suitable for nine-pin Epson-compatible dot matrix printers), and so you'll need to change this using the Preferences program on the *PageSetter 2* disk in order to use a different printer driver with the program. Included on the disk are drivers for 24-pin dot matrix (EpsonQ), HP LaserJet printers and a whole host of other makes and models.



3. This strange-looking gadget is the box selector. This tool allows you to select a box (or several boxes) simply by dragging a rectangle around them. Any boxes inside the rectangle are then automatically selected.

4. The Copy gadget is used when the text tool is selected. By marking a piece of text within a box, it can be copied into a temporary buffer for later use.

5. If you have a section of text stored in *PageSetter*'s temporary buffer (say, for example, you've copied a block of text from elsewhere on the page or you've loaded some raw text from disk), clicking on this gadget pastes the text into the currently-selected text box. Note that the Text gadget must be selected and a text box must be activated for this to work.

6. When looking at a page in the higher magnification levels, it may not always be possible to view the entire page. This gadget controls which part of the page is displayed. Simply click on the white box and – while holding down the left mouse button – drag it in the desired direction.

7. If several boxes are overlapping, clicking on this gadget sends the current box behind all of the overlapping boxes.

8. *PageSetter 2* enables you to link two or more boxes together so that when text is flowed into the first box, it automatically reflows into the second box when the first one is full. If you want to break the link between two boxes, click on this gadget and then click on the box which you wish to unlink. If there are any further boxes linked to this box, the box which you have unlinked becomes the first box in a new chain of linked boxes.

9. *PageSetter 2* provides a selection of tools for drawing structured graphics directly on to your pages. These tools come in handy when you need to add simple illustrations to your layouts. Four tools are provided – box, polygon, circle and straight line.

10. Two text boxes can be linked together so that when text is flowed into one, the text is automatically reflowed into the second when the first is full. To link two boxes, select the first box, click on this gadget and then click on the second box.

11. Clicking on this gadget brings the currently-selected box to the front of all the other overlapping boxes.

12. This gadget enables you to cut a marked section of text from within a text box. The deleted text is stored in *PageSetter*'s temporary buffer.

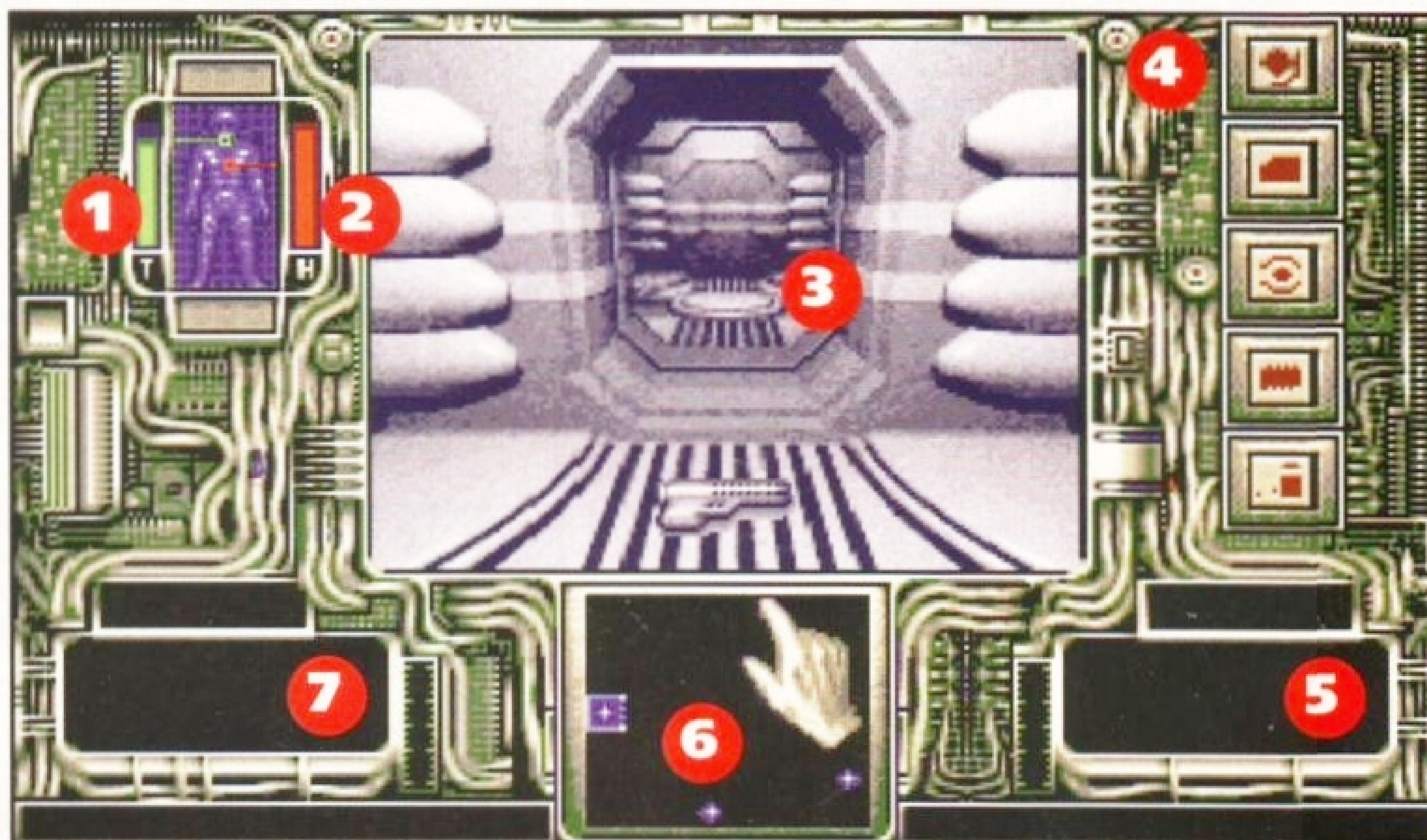
13. Clicking on this gadget turns on *PageSetter*'s Text Edit mode. Once selected, the mouse pointer changes shape. If you then click on the box into which you would like to enter text, a small cursor appears inside the box. When you type characters on your Amiga's keyboard, the text appears on your page.

14. By default, *PageSetter* creates one or more boxes for you but you will almost certainly require more if you wish to add pictures, headlines and boxouts to your layout. Clicking on this gadget turns on *PageSetter*'s Box Create tool. Once selected, move the mouse pointer over the page, click and hold the left mouse button and then drag out the box to the desired size and shape. Once you're happy with the new box, let go of the left mouse button and the box is accepted.

15. The Null Pointer gadget is used to move and size boxes on the screen. Clicking on this gadget turns off any other tools that may currently be active.

OPERATION G2





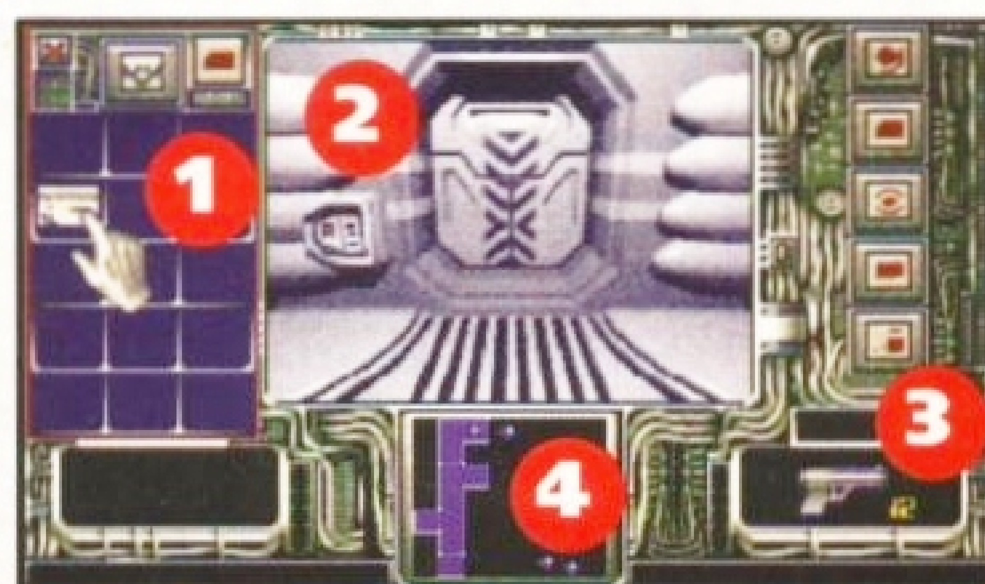
Your guide to how to find your way around *G2*: 1) Time bar. 2) Energy bar. 3) Pressure plates. 4) Pockets for storing pick-ups. 5) Right hand. 6) Hand icon for picking up objects. 7) Left hand.

Are you ready to battle with rogue robots on a radio-active spaceship in our fab Coverdisk demo?

BEFORE YOU START

This is a self-booting disk which requires 1Mb.
Control is via a mouse.
The left mouse is used for travelling forward and picking things up.
Use the right button for reversing.

The scene: some time in the future in a Galaxy near the Milky Way, not too far from Mars – and things are far from sweet. For space is littered with the wrecks of radioactive spacecraft and as a member of the De-Con Division (which sounds better than it is), your job is to nip on board and explode the old crates. Then your boss hands you Operation G2, a ship full of contraband medical supplies worth a fortune. Unfortunately, it's protected by a band of corps known as the Simskin Revenue Protection droids, who don't bother to ask questions, they simply waste you.



The key card terminals are located next to doors. If you have a key card, it may open this particular door. Click on the card (1) and then on the terminal (2). Also on screen is your remaining ammo (3) and the scanner (4).

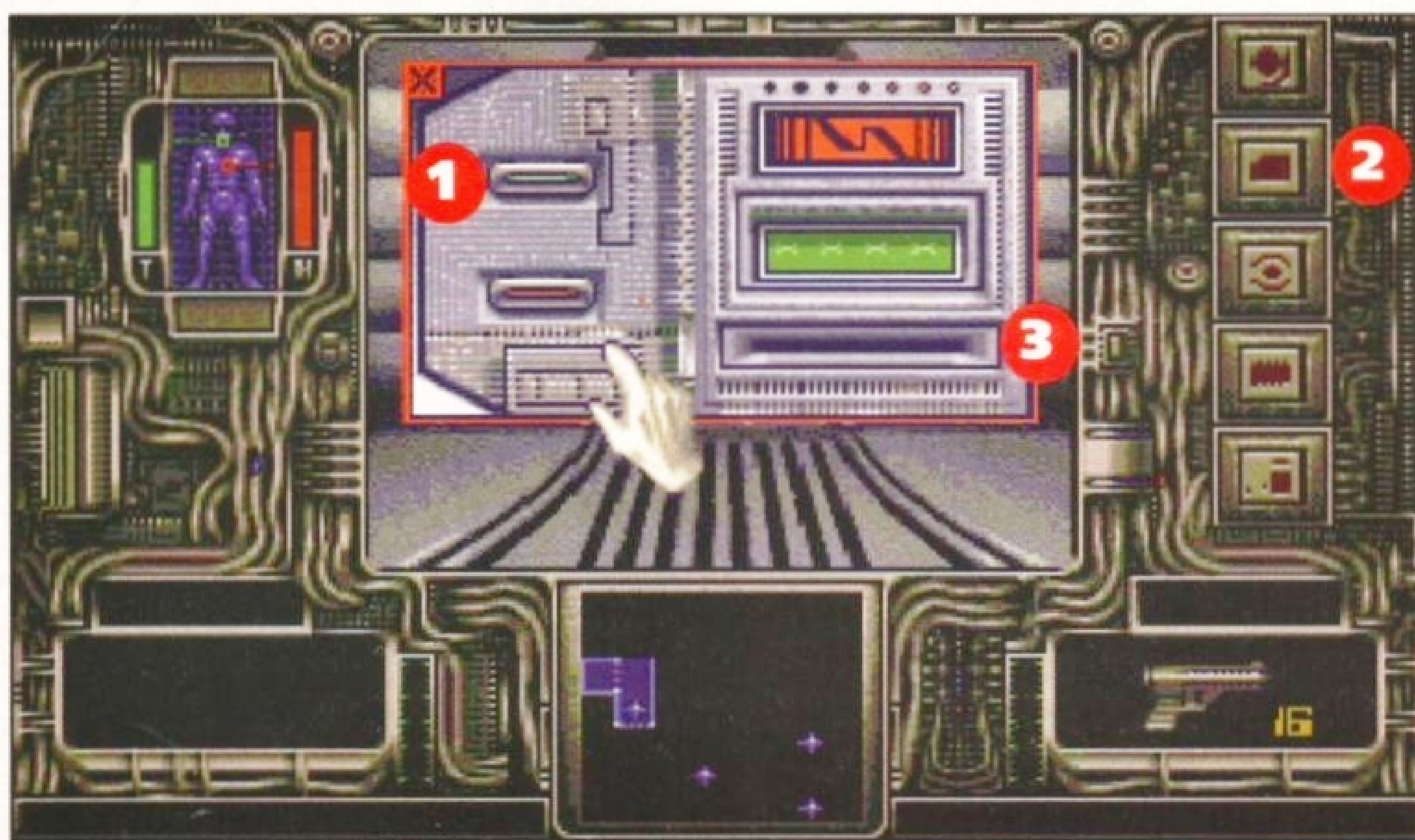
Viewed in first person perspective, our exclusive demo, published by Liverpool softies Psygnosis, combines strategy with arcade action. There is a time limit of approximately seven minutes to complete the mission – that's if you don't run out of energy first. The idea is to explore the corridors while collecting extra pick-ups such as key cards which enable you to unlock doors to explore the ship further while simultaneously blowing away the enemy droids.

The first thing you need to do is pick up the pistol (you may find a shotgun later on), but be careful, you only have a limited amount of ammo. You can operate the gun with either the left or right mouse button – we've found the right hand works best because you use the left to direct yourself around the ship.

Many of the doors on board are locked; you can open them either by travelling over pressure plates or collecting key cards which you can pick up off the floor and store for later use.

The pressure plates are circular and sometimes open or close doors elsewhere in the complex – they can also spin you 180 degrees without you realising. You may have to spend some time experimenting. Other pick-ups include extra ammo, food and shields.

We haven't given you a step-by-step guide through the demo because it's best that you discover the intricacies for yourself. So can you rid the ship of aliens in the allotted time? AF



The key card terminal. To use the terminal, click on the key card pocket (2) and pull the card over the slot (3). If it's the correct card for the terminal, numbers will appear. Click on the green button (1) and the locked door will open.

WIN OPERATION G2!

We've got 25 copies of Psygnosis' *Operation G2* to give away.

Simply answer the following questions and jot the answers on a postcard to arrive no later than Thursday September 29.

1. Name five Psygnosis games.
2. In which city in the North West of England are Psygnosis based?
3. Who are the most famous pop group to come out of that city? (And it's not *Frankie Goes To Hollywood*.)
4. Name *G2*'s enemy droids.
5. Which small species of animal have a propensity for throwing themselves off cliffs?

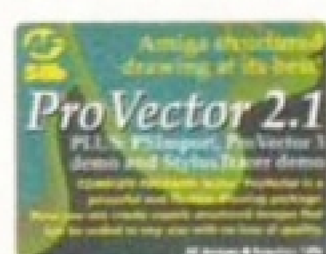
Send your entries to:
G2 Competition,
Amiga Format,
30 Monmouth Street, Bath, BA1 2BW.

AMIGA FORMAT COVERDISK EXTRA!

GOT A PROBLEM WITH YOUR COVERDISK?
CALL
091-385 2627



It's inevitable that some readers will have a few problems using their Coverdisks. Here we answer some of the questions which crop up most.



PROVECTOR AF58

There is nothing wrong with this one. It uses the ARP.library, as do many other Amiga programs. This library, like all other libraries, has to be located in the LIBS drawer of the start-up disk. If you are booting up from Workbench, this is the LIBS drawer on that disk.

The ARP.library is provided with the disk, in the LIBS drawer, so you can just copy it to your boot-up disk. For example, put the *ProVector* program disk in the drive and type:

```
copy df0:libs/arp.library        Libs:
```

Also, for those of you who have been in touch with printing queries – imported bitmaps are not supposed to print out. *ProVector* uses standard Workbench drivers.



MUSIC-X AF58

We've had a few people write in who have been having problems with *Music-X*, particularly A600 owners. All A600 owners, and anyone else who has got only Chip RAM, should follow the instructions for installing *Music-X* on the A1200, otherwise you'll find that you haven't got much room for samples.

Also, many people seem to be getting a message regarding missing fonts. The fonts are definitely on the disk, OK! If you boot up from the *Music-X* program disk, like it says to do in the instructions, there's no problem.

If you want to boot off any other disk, copy the font into the FONTS: drawer of your boot-up disk. This is not complicated – it is how the Amiga works (and the PC and the Mac).



INDEXER AF59

There are several stages to getting this up and running. After decompressing the disk, copy the fonts to the FONTS: drawer of your start-up disk, the libraries to the LIBS drawer and make the Assign command.

If any one of these things isn't done, the program crashes or won't be able to find the data: `Assign Indexer: DF0:xxxxx` (Where x is the pathname where you installed indexer.).

```
Copy  Indexer:fonts/#?  fonts:  ALL
Copy  Indexer:libs/#?  libs:
```



DEMO MANIAC AF60

Unfortunately there are quite a few problems with this Coverdisk, because Black Legend gave us a very bug-ridden product. If you are getting unexplained gurus, the most likely cause is a software bug.

LIBS, FONTS AND ALL THAT

There are lots of files and commands associated with the normal running of computer software. In everyday use, you may not come across them, but you will when you try to install software.

LIBRARIES – These are compact routines which are compiled as a separate library. Libraries should always be located in the LIBS drawer of your start-up disk.

FONTS – Amiga fonts come in many varieties, but the most common ones are bitmap fonts. Most programs use the system fonts, but some may use their own. In this case, the font must be present in the FONTS: drawer of your start-up disk before you can use it.

ASSIGN – The assign command is used to make pathname shortcuts. It does this by creating a logical or virtual device – one that doesn't exist, but points to a pathname that does. The usage is:

```
Assign <device name> <path name>
```

NEXT MONTH!

Next month we will be having a special Desktop Video issue, and to go with it, our Coverdisk will contain the Amazing *TV*Text Professional*, worth £130! *TV*Text Professional* is a brilliant character generator for providing top quality captions and titles for video work.

With powerful special effects and impressive drawing tools as well as superb anti-aliased font control, *TV*Text* enables you to create professional video titles and presentations – and it can be all yours if you buy the next issue of *Amiga Format* which goes on sale on Thursday September 22. Don't miss it.



HOW TO CONTACT AMIGA FORMAT

The best way to get an answer from *Amiga Format* is to make sure you're addressing your letter to the right person (or, indeed, department)...

- We get hundreds of letters and faxes a day, so we can't reply in person.
- *Amiga Format* is available for enquiries by telephone every Tuesday between 10.30am and 6pm, but please make sure your call is really necessary.
- Our advertising complaints department can help with problems with companies who advertise in *AF* if you phone during office hours.
- Our subscriptions service and the *Amiga Format* Mail Order department can be contacted on 0225 822511.

WORKBENCH: If you have any problems with the technical side of your Amiga, with hardware or with serious software, Nick Veitch will answer you in the mag. If you have advice or tips for other readers send them in and you could win a prize.
Workbench, *Amiga Format*, 30 Monmouth Street, Bath BA1 2BW.

GAMEBUSTERS: If you've found a cheat mode, mapped out the levels, or found all the passwords for the latest game, send the info to Steve Bradley and you could win a prize. Or, if you're stuck, ask Helping Hand for advice.
Stephen Bradley, GameBusters, *Amiga Format*, 30 Monmouth Street, BATH BA1 2BW.

READERS' LETTERS: The letters pages are there for you to air your views and share your opinions; please remember not to ask questions that should be in Workbench!
Letters To The Editor, *Amiga Format*, 30 Monmouth Street, Bath BA1 2BW.

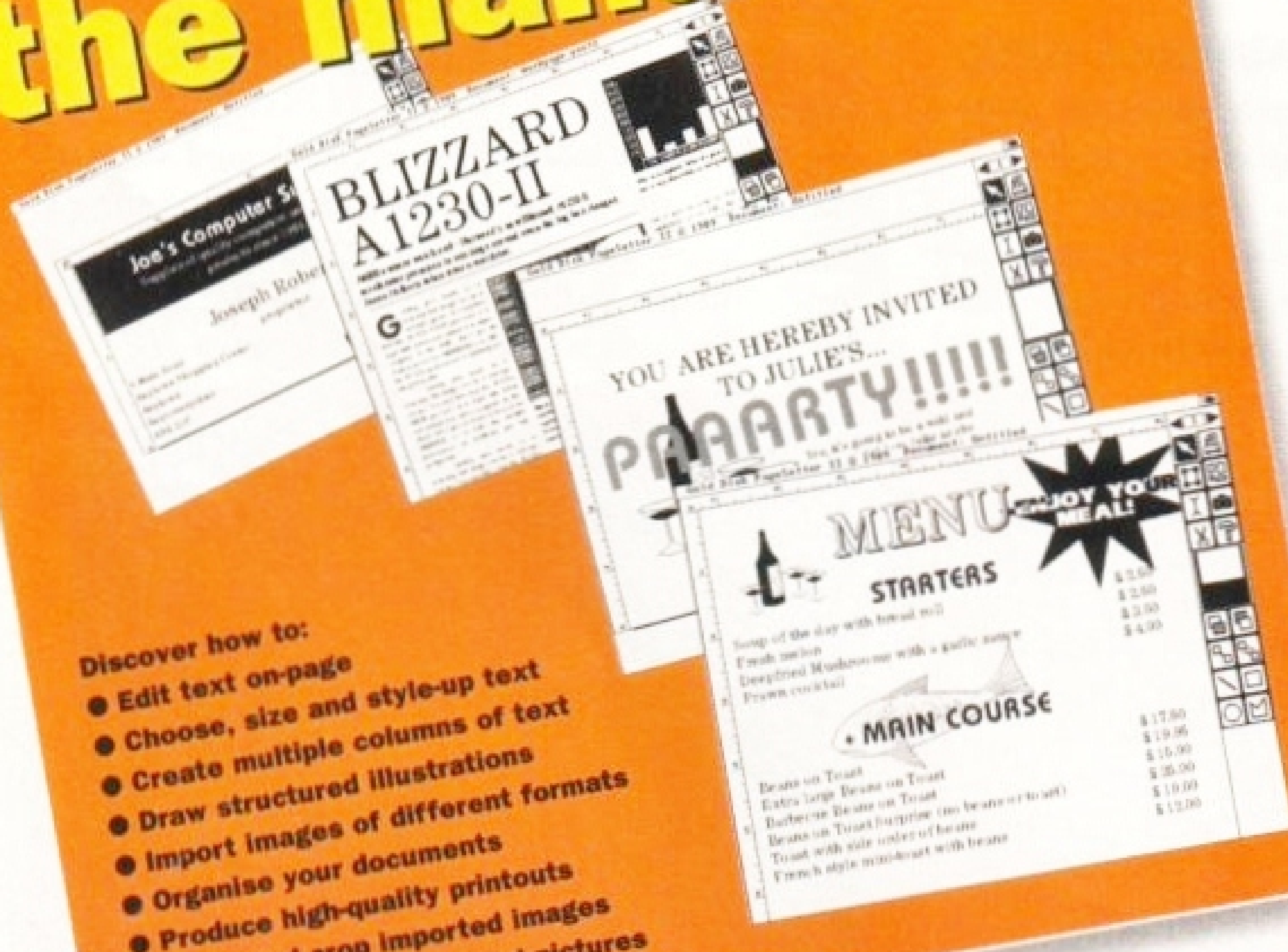
COMPETITIONS: To enter a competition, write the answers and your name, address and phone number on the back of a postcard.
Whatever Competition, *Amiga Format*, 29 Monmouth St, Bath BA1 2DL.

SPECIAL OFFERS: If you've ordered something from the *AF* Mail Order and you've got a problem, call our Mail Order department on 0225 822511.
Amiga Format Mail Order, Future Publishing, FREEPOST (BS4900), Somerton, Somerset TA11 6BR.

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FAULTY COVERDISKS: If you have a faulty disk, DON'T return it to us, send it, enclosing an SAE, to: DisCopy Labs, Units 2 & 3, Omega Technical Centre, Drayton Fields, Daventry, Northants NN11 5RT.

AMIGA FORMAT PRESENTS



This month with *Amiga Format*, the world's biggest-selling Amiga mag, you received *PageSetter 2*. To make the most of this £100 *Amiga Format* Gold-rated DTP package, you need a copy of the original manual. Now's your chance to squeeze every last bit of goodness out of this superb program. Order your copy – post and packing included – NOW!

ORDER NO: AFM/PSM

Note: please allow 28 days for your copy of *PageSetter 2: The Manual*

MORE DTP POWER

If you want even more from desktop publishing, then take this opportunity to upgrade to *PageSetter 3* at a very special price. *PageSetter 3* contains a word processor, a paint package and a desktop publisher in one integrated package. Featuring hot linking, colour support, postscript support and 120 clip art pieces, *PageSetter 3* offers ease of use with real power.

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NEWS COMMODORE R.I.P



By the time you read the next issue of *Amiga Format,* Commodore will be no more – or at least the Commodore logo will be no more.

With the deadline for the buy-out set at August 31/ September 1, the most likely result is that the Commodore management team – with the backing of an as-yet unknown investor – will be successful in their take-over bid.

Joint MDs of the UK branch – Dave Pleasance and Colin Proudfoot – and two top execs of Commodore International Ltd are bidding for the rights to manufacture, sell and market Commodore products worldwide.

The new company will ditch the ill-fated Commodore logo in favour of Amiga branding – Amiga International is one suggestion – and shift control of the company to Commodore's UK headquarters in Maidenhead.

After 36 years, the only vestiges of the American Corporation and its European subsidiaries will be the UK headquarters plus its Research and Development centre at Westchester, North Carolina in the US.

With the closure of Commodore's Philippines plant back in April, obviously a new production facility is also needed. The decision has already been made to bring manufacturing to the UK, and news has reached *Amiga Format* that one candidate is the defunct Timex Plant in Dundee, Scotland. The workforce and US parent company were involved in a bitter dispute for several months before the plant was finally closed down on October 14 last year.

Having a plant 450 miles up the road, rather than 9,000 miles away, does make a lot of sense.



AMIGA



David Pleasance (left) and Colin Proudfoot: the joint MDs of Commodore UK and soon to be joint MDs of a new company (Amiga International, perhaps?). So take a long, lingering look at the Commodore 'C' because by the time you read these news pages, this ill-fated logo will be breathing its last. But you can be sure that the new company is sure to make the most of the Amiga name.

COMMUNICATION STATIONS

If you read Richard Baguley's piece on superfast modems last month, you'll have been wondering where you can lay your hands on this sexy hardware.

Well, Siren Software now have supplies of the Speedcom range of modems. These next generation modems come in three flavours: the Speedcom+B (V.32bis: 14,400 bits per second); Speedcom+Et (V.32 terbo: 19,200bps); and, best of all, the Speedcom+Bf (V.fast: 28,800bps).

All three devices sport extensive user-friendly features such as fax group III compatibility, auto-detection of speed and dialling conditions and all come with a 12 month warranty. And they come in lovely sleek boxes, too.

Prices range from £140 for the +B up to £230 for the V.fast. So get on the blower and call Simon Cobb at Siren Software on 061-724 4893.

MAG.NET

And while we're on the subject, Net surfers should look out for a new magazine from Future Publishing, the makers of *Amiga Format*.

***.net – The Internet Magazine* aims to be the AA Route map of the Internet; the Traffic Cones Hotline of the InfoBahn, so to speak. Launch editor Matt Bielby (*Super Play, PC Gamer*) and his crew will be signposting the best locations, helping lost souls to get back on line, and generally making sense of the communications revolution.**

.net

Net surfers should be on the look out for this logo in a newsagents near you soon.



Super-slick, super-fast. Speedcom's new range of high-speed modems should be the answer to Comms users with phone bills the size of pelicans'. (Bills, that is).

...ODORE

It finally looks like Commodore's blue 'C' is all washed up, but the Amiga name will live on. Steve Jarratt reports on the end of an era.



Pending a resolution to the management buy-out of Commodore, the long-awaited CD1200 should be hitting shops this Christmas.

Oddly, Commodore also used to operate an A4000 manufacturing plant in Scotland a few years ago.

Along with the Commodore name and logo, the other sections of Commodore to get the chop include the offices in Germany, Denmark and Italy. The sales and distribution offices in Australia, France, Belgium, Switzerland and Austria have not been operational for some time.

However, the European market will still have an important role to play in the Amiga's future: as reported in trade paper *CTW Europe*, sales of the Amiga in Germany are still very strong, with potential Amiga sales of up to 20,000 A4000s and 80,000 A12000s a year.

Dave Pleasance states that as soon as the new company is up and running they will be looking for distributors in those territories where Amiga sales were traditionally strong. There will be plenty of product, he said, but it will just be distributed by companies other than Commodore-owned subsidiaries.

The future of the Amiga – for the foreseeable future – looks promising. The A1200 still has no real competition, since PCs and Macs are more expensive and are reliant on using specialised monitors, rather than TVs.

New A1200 and CD^{32} bundles will be in stores in time for the Christmas crush, and developers have been told that the CD1200 CD-ROM drive will also be gracing the tinsel-draped shelves. Of course, the coupe de grace would be if the company could manage to bundle an attractively-priced A1200 plus CD-ROM unit in time for the Yuletide cashfest.

No new machines (a CD-based 1200, for instance) will appear before Spring of 1995, but R&D on new systems continues and if the next generation of Amiga technology is as good as rumour suggests, the Amiga could once again carve a sizeable niche for itself in the market.

Video pictures

A VHS slideshow video entitled *Digital Gallery* is being compiled and the authors are currently looking for entries. Designed to show off the very latest in digital artwork across all formats, *Digital Gallery* will give Amiga artists and animators the chance to exhibit their work to a wide audience.

All entries are welcome, but there is a catch in that there's a £20 charge for having your work included. If you feel this is a small price for fame, send a 3.5 inch disk containing your artwork, and include your name, the name of your piece and a postal order or cheque payable to Pumeco. Oh, and don't forget to mark the back of your envelope 'DB' (for office use).

The four-hour, two-video pack will go on sale around Christmas. To make sure there's still room for your masterpiece, call L Bannister at Pumeco on 0482 500597.





Have you created some Amiga artwork you're really proud of? Perhaps the *Digital Gallery* slideshow video could be your chance to show off!



The *Jeff Walker* Column

With all the doom and gloom around at the moment, and I've certainly done my fair share of the mongering, it's about time I reminded everyone, and myself, of what a great computer we are all privileged to be using. When you bought your Amiga I doubt if you did so because you appreciated the intricacies of the Operating System and understood the benefits of multitasking. You bought it because it was the right price and because it looked like a pretty neat computer.

I never experienced the pleasure of buying my first Amiga. An A2000 was dumped on my desk – no manuals apart from the (ho! ho!) user handbook, 1Mb of memory, a 20Mb hard disk that could not be booted from – and I was told to get on with it. Within 30 minutes I was messing with the startup-sequence. Within 60 minutes my A2000 couldn't be booted from floppy either. By midnight I knew more about the Amiga's startup-sequence than I knew about my girlfriend.

Anyway, what I learnt in those first few hours of Amiga ownership was that I had a very special computer. Because I had no proper manuals, and because I was supposed to be the techie expert, I had to put the pieces back together by working out what everything in the startup-sequence was doing. I quickly learnt that, although you wouldn't think it to look at it, this beige box was juggling a dozen or more balls and keeping them going at breakneck speed with one hand tied behind its back.

That A2000 was running Kickstart and Workbench 1.2, and even the most vigorous Amiga defenders look back now and say how awful that version of the Operating System was. But at the time they (and I) thought it was brilliant. Most of us have forgotten how much we liked it. Sure, we could see that there was room for improvement, but what it did was already more than enough to waggle at Atari ST owners and say betcha can't do that. And the only serious criticism they could come up with was that the Amiga didn't have a MIDI port. Some of us had to find out what the hell a MIDI port was before discovering that we needed one about as much as we needed the serial port that you plugged a strange and expensive box called a modem into.

Now the Operating System has got even better, and to give just one trivial example of the magic of the Amiga, look at the fun we can have customising our "user environments". I run one small program at boot-up and I get 3D menus that pop-up under the mouse pointer. I run another small program and my cycle gadgets are turned into drop-down menus. Another program automatically puts all my most-used programs into a single window on the Workbench, and when I click their icons they animate and play a sound at me.

The Amiga's Operating System takes all this "mucking about" and much, much more in its stride. It really doesn't care, so provided programmers stick to certain rules they can invent their own additions to our graphical user interfaces.

What does this cost us? At the most, the price of a few PD disks. You can't muck about like this on other platforms, and even if you could, a dozen of these small programs would probably set you back a few hundred quid.

So, I don't really know why nearly all Amiga journalists, and nearly all hard core Amiga enthusiasts, have at one time or another berated Commodore for not taking advantage of the Amiga's potential. What is it that we want? Don't ask me. But whatever it is, I'm sure that if we got it we would only want something else. Because that's the beauty of the Amiga, that's what we are all forgetting – this machine can do anything.

In the early days one of the most impressive things the Amiga could do was rescue data from a corrupted floppy disk. The salvaged disk always got renamed as Lazarus, the guy JC raised from the dead. Today the Amiga has a similar miracle to perform, it has to raise Commodore from the dead. It can do it. Really it can. It's that good. This time next year we'll be looking back and wondering what all the fuss was about.

THE OPINIONS EXPRESSED HERE ARE NOT NECESSARILY THOSE OF *AMIGA FORMAT*



The *Tim Smith* Column

After a few months on the Internet, I have realised that postings to Usenet and especially on comp.sys.amiga.misc or comp.sys.amiga.advocacy should be taken with a Lot's wife-sized pinch of salt. However, recent rumours – primarily those in the last issue of *Amiga Format*! – have suggested that an Amiga-on-a-card might be forthcoming for the PC.

It's worth thinking about when you consider that the Amiga can emulate the PC (and the Mac for that matter), but that the poor old *MS-DOS*ers can't play away themselves. If such a card did bounce into existence then all the PC-heads out there with their 80MHz Pentium monsters clipping along with more MIPs than the Road Runner on speed could finally discover the joys of a real multitasking Operating System.

The fact that Windows is a massively globally perpetrated plot by RAM manufacturers and not a GUI at all would be revealed. Millions of PC users would slap themselves around the faces, scream 'Mea culpa! Mea culpa! Mea maxima culpa!', the sun would shine, the lion would lay down with the Attenborough, joy would abound. This would be the ideal way to proclaim the Amiga's technological advantages.

It is probably also the only way in which the notoriously conservative PC-using community will ever realise the delights of the Amiga. But how to go about marketing it? Well, the basic principle seems to be if it's on a card and you've got to muck around for a few hours re-configuring autoexec.bats, config.syss, RAM, EMM, and so on before you get any spark of life out of it then it's OK by me buddy!

So, I suggest that the only way to produce an Amiga-on-a-card that would sell to its target market would be as follows:

1) Charge £749.99+ for it (make sure there's also VAT hidden somewhere on the advert).
2) Put it in £150 worth of packaging with at least 12 different registration cards all of which must be sent to Bullsville, Squeal-Piggy County, CA, USA.
3) Ensure that it will only run under *Windows* but that you have to configure it from *DOS* (preferably a new version).
4) Ensure that it will only run under 12Mb of RAM.
5) Call it *AmigaBlaster Pro+*.
6) Include a manual in Italian, German, American and Uzbecky.
7) Include a pretty picture of a planet on a starry background on the packaging.
8) Ensure that at least 10 screw-holes are included, but only nine screws.
10) Make the bubble-wrap pink with no visible way in. Oh, lob in *Deluxe Paint II*, *Kick Off I* and Workbench 1.1 to give them some idea of what they can achieve (we wouldn't want to shock anyone out of MicroSerfdom too soon) and I think we're on to a winner here. But then again maybe it's still too cheap.

On a final and personal note, I have an admission to make – I anthropomorphise. Yes, I know that as a professional computer-type person I shouldn't think of my Amiga as if it were a living, breathing creature but I can't help myself. Even worse, I need some advice on my habit. My Amiga's df0: is crocked. I've managed to get the hard disk working by fiddling a little and then saying: Come on Henry-Hard-Disk, work or I'll defragment you, honest. Bingo! But Derek-the-df0: stubbornly refuses to function. Am I calling it the wrong thing? Is a promise of the latest *Amiga Format* Coverdisk not enough? What does anybody else do? Please help.

Tim Smith is Technology Editor of *Computer Trade Weekly*. Contact him at tsmithb@cix.compulink.co.uk and timbo@gashead.demon.co.uk.

THE OPINIONS EXPRESSED HERE ARE NOT NECESSARILY THOSE OF *AMIGA FORMAT*

FES UPDATE

It's less then 10 weeks to the Future Entertainment Show and things are really starting to roll. As we so lucidly pointed out in the last issue, the FES is the ideal opportunity to have a day out, surround yourself with high technology, meet the *Amiga Format* team, garner some vital hints and tips from our informative Amiga seminars, play the very latest games and pick up a few bargains. Then, weary but happy, you can wend you way back home clutching a pristine copy of *AF65*, which arrives, hot off the presses, that very same day.



But seriously, the *Amiga Format* crew are dedicated to making the Amiga area of the FES well worth your attention. Already the Amiga Theatre has some star attractions where you can learn about art and music on the Amiga. We're hoping to present tutorials on *Imagine* and *Lightwave*, and hold seminars on electronic music, both MIDI and Amiga-based. We'll also have some top Amiga experts on hand to answer your questions on all things Amiga, from DTP to games.

The FES also provides an ideal opportunity to cast a dubious eye over the non-Amiga world, with all the latest consoles and multimedia kit from the US and Japan on display.

But whatever you see and whatever you do, you'll be certain of a thrilling day out. See you there!

JUST THE FACTS...

The FES '94 will take place at Earls Court 2 in London from Wednesday 26 to Sunday 30 October. Tickets cost £6 (£7 on the day) and are available from the FES hotline: 0369 4235.

Heats of the National Games Championships start from August 1, and run from 10am to 12 noon, and 2pm to 4pm. Entry fee 50p. Call 0891 332288 for the location of your nearest Future Zone store.

SOFT-LOGIK PLEDGE PAGESTREAM SUPPORT



Soft-Logik's long-awaited *PageStream 3.0* promises to be the best DTP package ever!



Designed with the AGA chipset in mind, *PageStream* has full-colour screen rendering.

With the announcement of new upgrades for *PageStream* and *TypeSmith*, Missouri-based software house Soft-Logik have also pledged continued support for the Amiga well into the next century. Their next project will probably be an upgrade of *Art Expression*, although after labouring on *PageStream 3.0* for almost two years, it's possible the 13-strong company will take it easy for a while!

The long-awaited *PageStream* upgrade is an all-new written-from-scratch program, containing over 1,000 new features. Among the most notable additions are customisable floating palettes, auto-scroll and auto-drag, extensive typographic control, object-oriented drawing tools and full colour AGA screen rendering.

The authors consider this to be the best DTP package available on any machine, and at just $399 (£266) it's a considerable saving over the similarly-specced *Quark XPress* for the Mac which costs around £600!

Soft-Logik already have 2,000 upgrade orders and plan on shipping around 1,000 full copies.

The *PageStream 3.0* package comes with the *PageLiner 2.0* text editor, *BME 2.0* picture editor and autotracer, over 60 fonts and a collection of clip art. And, after what seems like an eternity of waiting, *PageStream 3.0* begins shipping on August 15, so you can expect a full review in *AF64*.

Soft-Logik's font editor *TypeSmith* also gains a host of new features such as support for TrueType fonts and improved *ARexx* commands.

When so many developers are looking to other machines for their income, Soft-Logik are continuing to support the Amiga. Company president, Deron Kazmaier, states that "With Commodore's recent troubles, some people have wondered if we'll continue to develop *PageStream*. Rest assured, we intend to continue developing *PageStream* and other exciting desktop publishing tools into the next century."

FUTURE ENTERTAINMENT SHOW FACTS AND FIGURES

Everything you ever wanted to know about FES '94

● **How much does it cost to get in?**
£6 in advance (by sending off one of the coupons you'll find in the ad on page 127 of this issue) or £7 on the door.

● **Is there a discount if I bring loads of people?**
Yes. If you book in advance for a party of 10 or more people, then each ticket is only £5!

● **Can I book with a credit card?**
Yes. The credit-card hotline number is 0369 4235 (yes it looks like there's a number missing, but there isn't).

● **When and where is the show?**
Earls Court Exhibition Centre Hall 2, Warwick Road, London SW5. The show will be open from Wednesday 26 to Sunday 30 October 0930-1730 (Sun 0930-1700).

● **How do I get there?**
By train: The nearest Underground station is West Brompton – Wimbledon branch only (this station is closed on Sundays) or Earls Court Station – District and Piccadilly lines.
British Rail – Kensington Olympia station is serviced by a daily high-speed InterCity schedule linked with North West and South East England.
Buses: Earls Court is served by bus routes 74, 31, 249, 349 and C3.
Taxis: A convenient set-down and pick-up facility is available for taxis.

● **Will I be able to try new software and hardware as well as watching demos?**
Absolutely! This year's show will give you a chance to get your hands on the hottest new products and give them a test drive yourself.

● **Will I be able to buy stuff there?**
Of course! There's a huge dealer-area where you'll be able to get an excellent price on virtually any piece of hardware or software you could be after.

● **What's happening in these theatres?**
Future Publishing's magazines will be organising special events in the three theatre areas at the show. There will be discussions, demos and debates featuring some of the interactive entertainment industry's leading figures. There'll be items like expert panels/joystick juries reviewing products live, discussions about the future of interactive entertainment and exclusive premieres of many of the biggest products of 1995.

● **How can I make sure I don't miss anything when I'm at the show?**
There'll be a showguide on sale on the door (for £2) containing a full list of all exhibitors, a map of where everything is and (this is the best bit) a set of vouchers offering discounts off gear that you can buy at the show.

● **Can I order a showguide in advance then?**
There's a box on the coupon on the FES ads offering the chance to have a showguide reserved for you. All you have to do is tick the box and when you receive your tickets, you'll get a voucher which you can use at the show to get your showguide. For ordering one in advance early, you get 50p (25 per cent!) off the £2.00 showguide price. You can also order one through the hotline.

● **Are there facilities for disabled visitors?**
There are full facilities for wheelchairs.

COMPUTER GRAPHICS SHOW

From November 8-10, the Wembley Conference Centre plays host to Computer Graphics Expo '94 – the UK's premiere event for digital artwork, animation, VR and special effects, and is the biggest show of its kind outside of Siggraph in the US.

Supported by major computer graphics companies such Silicon Graphics, Division, Abekas Video Systems and Mitsubishi Electric, and in association with Siggraph, the aim of the show is to highlight the potential of today's low-cost graphics systems and to generally be a celebration of the art of the computer.

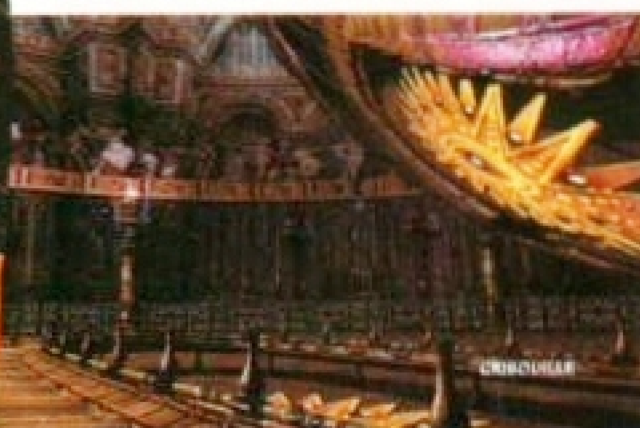
Possibly of more importance to *Amiga Format* readers and Amiga users is the Interactive Entertainment Developer's Forum, which aims to bring developers, programmers, artists and musicians together from across Europe. If you have a game design, soundtrack, demo or animations why not come along and peddle your wares?

Computer Graphics Expo '94 is a trade event, but *Amiga Format* has secured complimentary tickets for *AF* readers. Look out for special cut-out-and-keep tickets in a future issue.









Computer Graphics Expo '94 is the premiere UK showcase for the latest in digital artwork, 3D graphics and virtual reality. And *Amiga Format* readers can go for free!





NEWS *brief*

REAL TIME VIDEO

Mastering the complexities of *Real 3D v2.0* is about to get easier with a series of tutorial videos from Avongard Video Guides. Three videos are available now with two more to follow, covering all aspects of 3D animation. Each vid costs £39.00 and can be ordered from Activa International on 010 44 71 371 5873.

CIRCUIT BREAKER

With the advent of surface mount technology in A600 and 1200s, DIY repairs are history. However, if your machine is poorly, Hawkwell Electronics now have the specialist equipment needed to carry out circuit repairs.

So, if you've got a busted 'puter call Hawkwell Electronics on 0702 207593; fax 0702 207274.

GET A LIFE

LIVE '94 will be held at Earls Court from September 20-25. If you're into video games, large screen TVs, Surround Sound systems, synthesisers, AV amps, computers, hi-fi, cameras, CD players, camcorders or VCRs, make a bee-line for the Court next month. The show kicks off at 9.30am and tickets are available from the LIVE '94 hotline: 0891 500103.

CHROMA KEY

Firstly, Chroma are driving a fundraising initiative aimed at people involved with a registered charity, school or similar organisation. Secondly, if you have a PD program that's getting too big to be PD, or have a program that you'd like to sell commercially, talk to Chroma. And thirdly, *Smarty Paints* will be on sale in software shops for £29.99 – that's a whole penny off the usual price!

Contact Steve Hall at Chroma on 0328 862693.

NEXUS DISC

There's a new CD-ROM disc that video and multimedia fans might find interesting. The Nexus Pro Multimedia reference Library contains 750 24-bit JPEG and 256-colour images, 300 CompuGraphic scalable fonts, 100 16-bit sound samples and a host of PD utilities.

The Nexus Pro CD-ROM disc costs £49.99 and can be ordered from Videoworld on 041-641 1142.

MICRO PROSE

Arrival Press are compiling a book of computer poetry. Editor Trudi Ramm (!) is looking for contributions. So if you think you have a bit of the Bard in you, send your silicon chip-related sonnets to Arrival Press, Computer Bards, 1-2 Wainman Rd, Woodston, Peterborough PE2 7BU, to arrive no later than Sept 16.

NEW OUTLET

Magnetic Fields have opened a shop. Called FX Multimedia, it stocks CD-ROM discs for the CD^{32} and the PC, plus the full range of Magnetic Fields disks. Pop along to FX Multimedia, 60 Eldon St, Preston, Lancs PR1 7PJ. Tel: 0772 257776.

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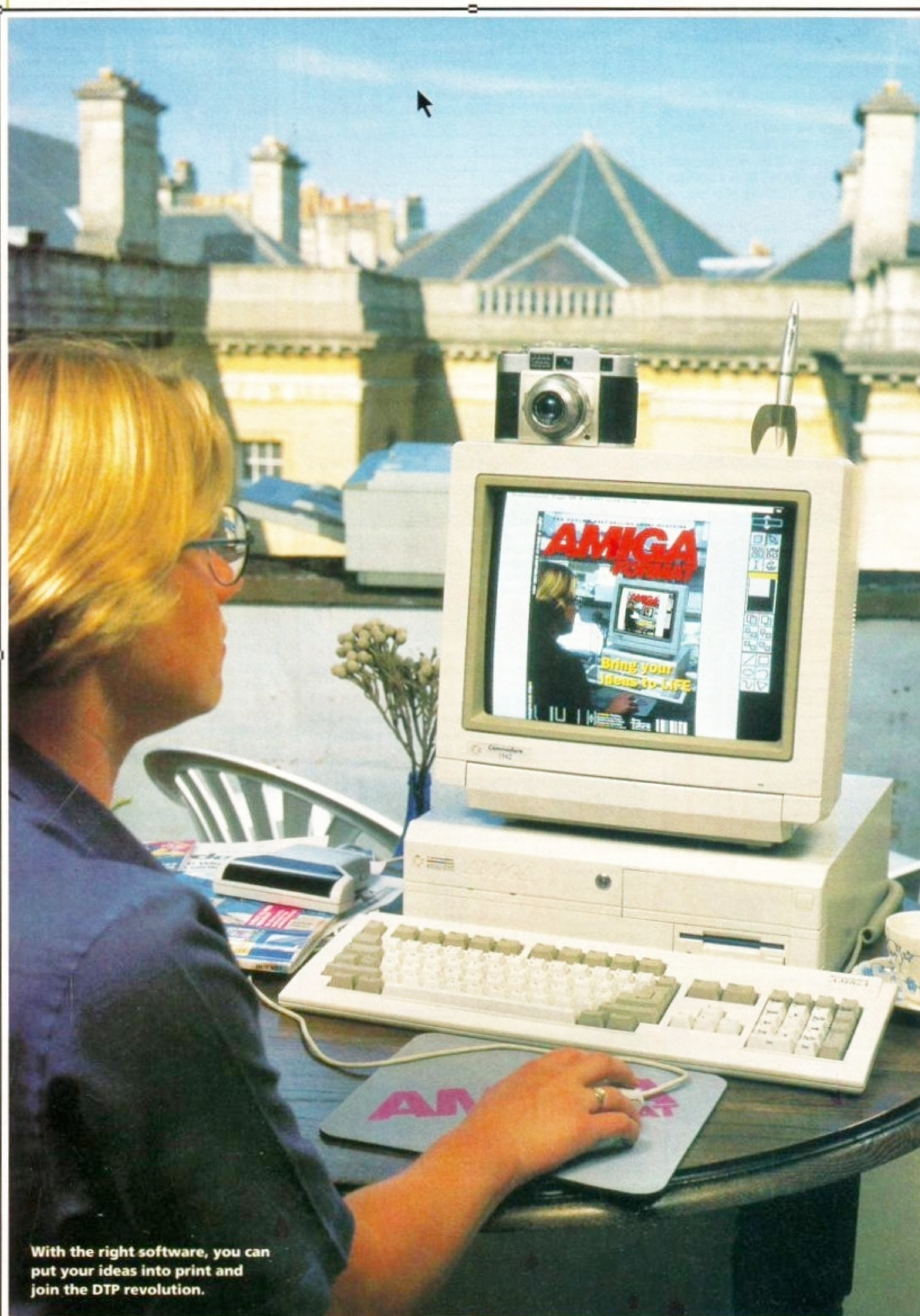
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MAKE the *headlines*



With the right software, you can put your ideas into print and join the DTP revolution.

An Amiga, a printer and your *PageSetter 2* Coverdisk are all you need to get started in DTP. Asam Ahmad shows you how to get the most out of your DTP software.

Over the last 10 years there has been a revolution in the printing and publishing industry which has meant that more people have the power to create their own posters, leaflets and literature. Now you have the *PageSetter 2* Coverdisk, you are one of those people.

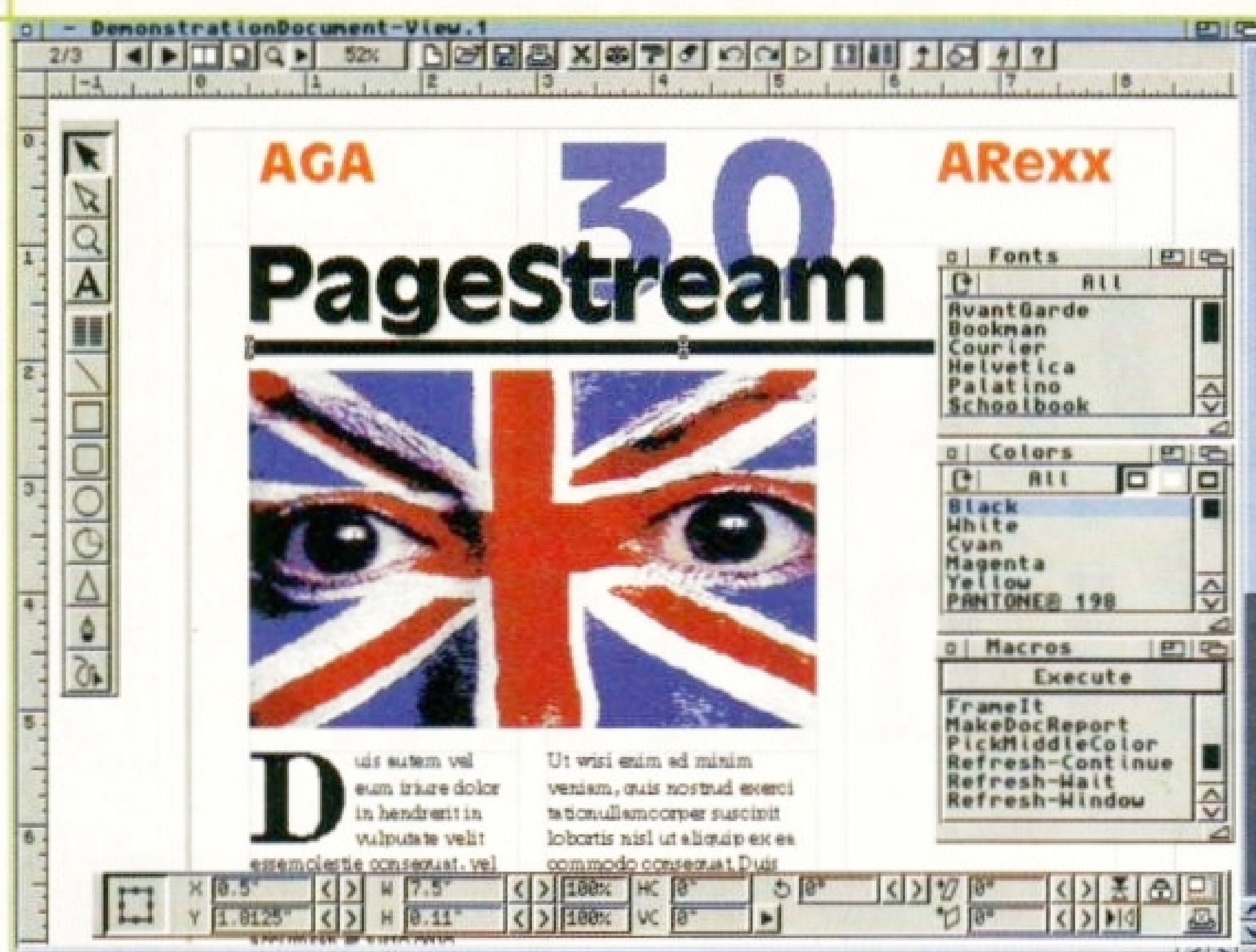
But in the early days of desktop publishing the computer's role was usually limited to the typesetting stage, where items of text were formulated into columns on a page which were then manually pasted up by hand to form a finished page. This page, complete with pictures and text, was used as camera-ready artwork from which a film and then a metal plate were made. This was then used on the press to print the page.

> *" The leading DTP packages have features that make it easy to create stunning results. "*

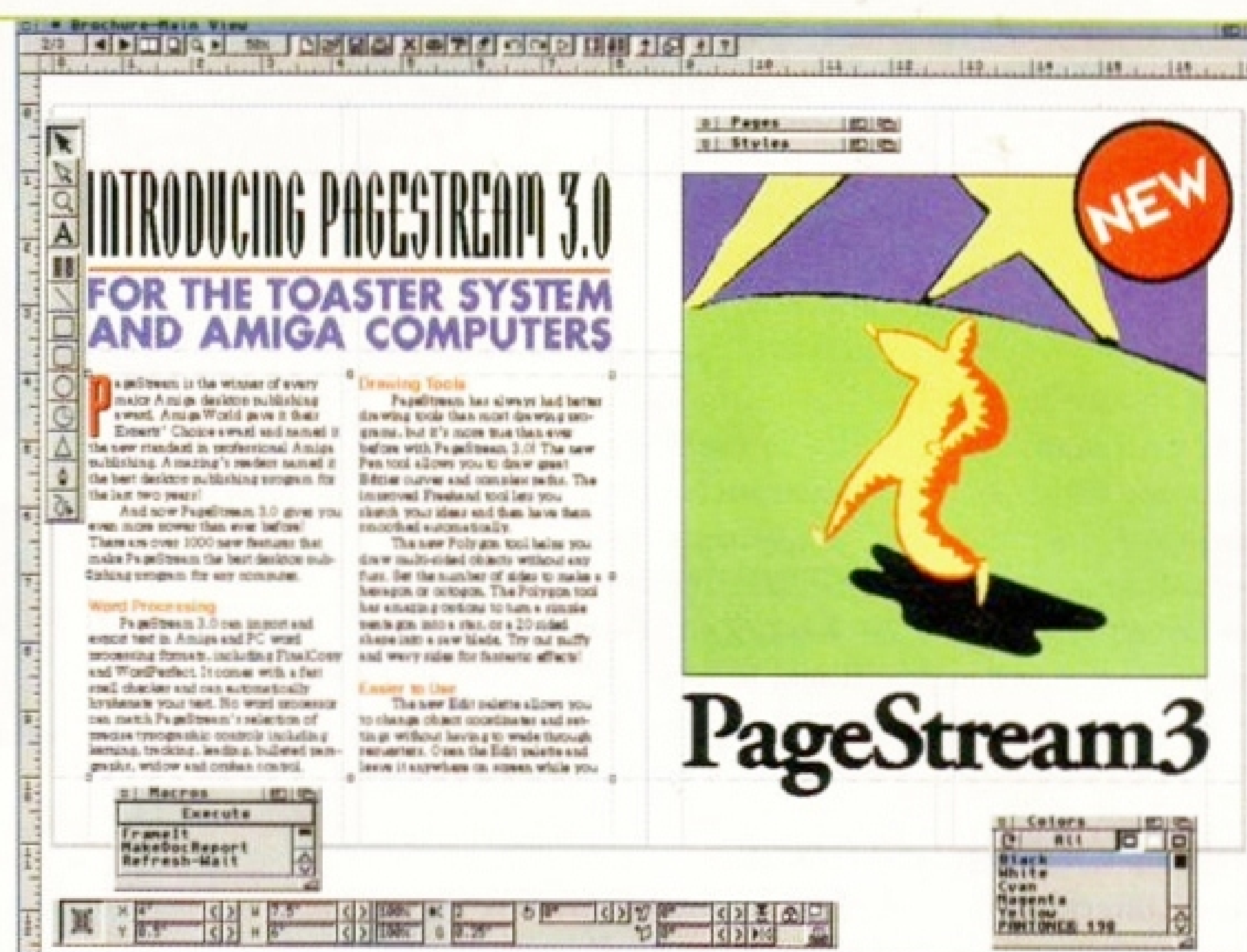
The whole process used to take several hours for each stage, until the computer's role became more prominent and DTP programs took over the burden of most of this time-consuming exercise.

The Amiga has its own share of good DTP packages, including *PageSetter*, *PageStream* and *ProPage* and the latest versions of all these packages have features that make it easy to produce stunning productions with the minimum of fuss.

But there's a lot more to DTP than just putting words on a piece of paper. The way that your text is presented can have a beneficial impact on the reader if it is done correctly. Even word processors give



These screen grabs from Soft-Logik show some preview screens from the latest version of *PageStream – PageStream 3* could be the best DTP package on *any* computer.



PageStream 3 is due for release very soon. To find out whether it lives up to its high expectations, look out for the definitive *Amiga Format* review in the next issue.

you an element of control over the layout of a page, allowing you to import graphics, change typeface and choose printing methods, but if you want to get serious you need a dedicated DTP program.

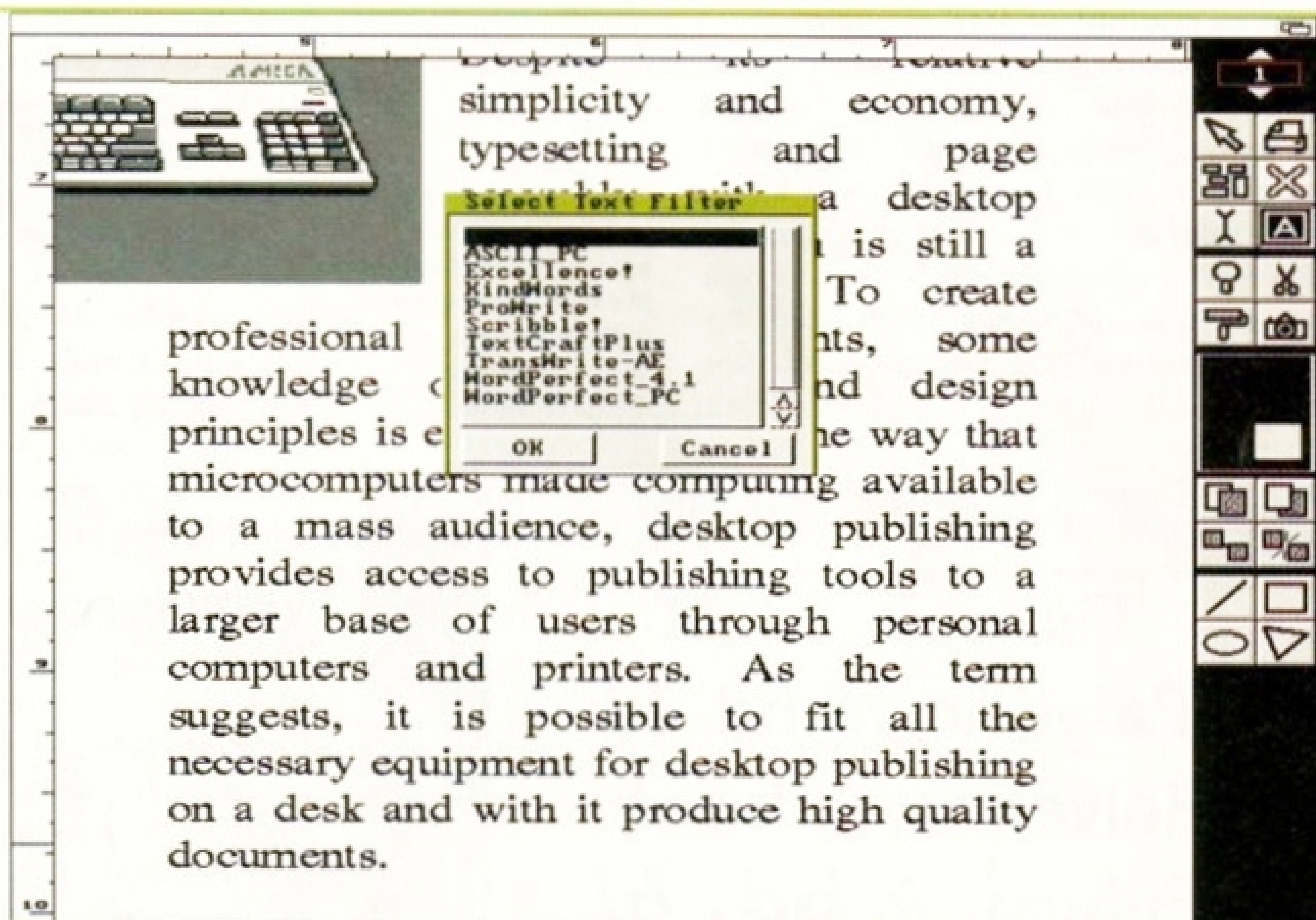
PageSetter 3, *PageStream 2.22* and *ProPage 4* are all capable of producing output to any preferences printer, including inkjets, dot matrix and lasers, and all three can output pages to *PostScript* compatible printers.

DTP COOKBOOK

Where they differ is in the of ease use and features. *PageSetter 3* and *ProPage 4.1* have been re-written to utilise the AGA chipset in Workbench 3 machines and *PageStream 2.22* (the latest version at the time of going to press) has been patched to use up to 256 colours if specified from the CLI or the Workbench ToolTypes setting.

It is possible to produce documents of the same quality with all three programs, but for serious heavyweight work involving lots of text and graphics, *ProPage* and *PageStream* probably have the edge.

A point to note when choosing a DTP package however, is that Gold Disk, who produce *ProPage* and *PageSetter*, are not developing for the Amiga any more. They still provide technical support to registered owners of their packages but have no intention to release any more Amiga programs. Soft-Logik, on the other hand, are committed to developing for the Amiga and are working on *PageStream 3*: look out for an *AF* review very soon.



Although lacking in graphics import filters, *PageSetter* accepts a variety of text formats.

The best way to generate text for use in a DTP program is to use one of the many Amiga word processor or text editor programs – it's far easier and faster to create text on a dedicated WP rather than

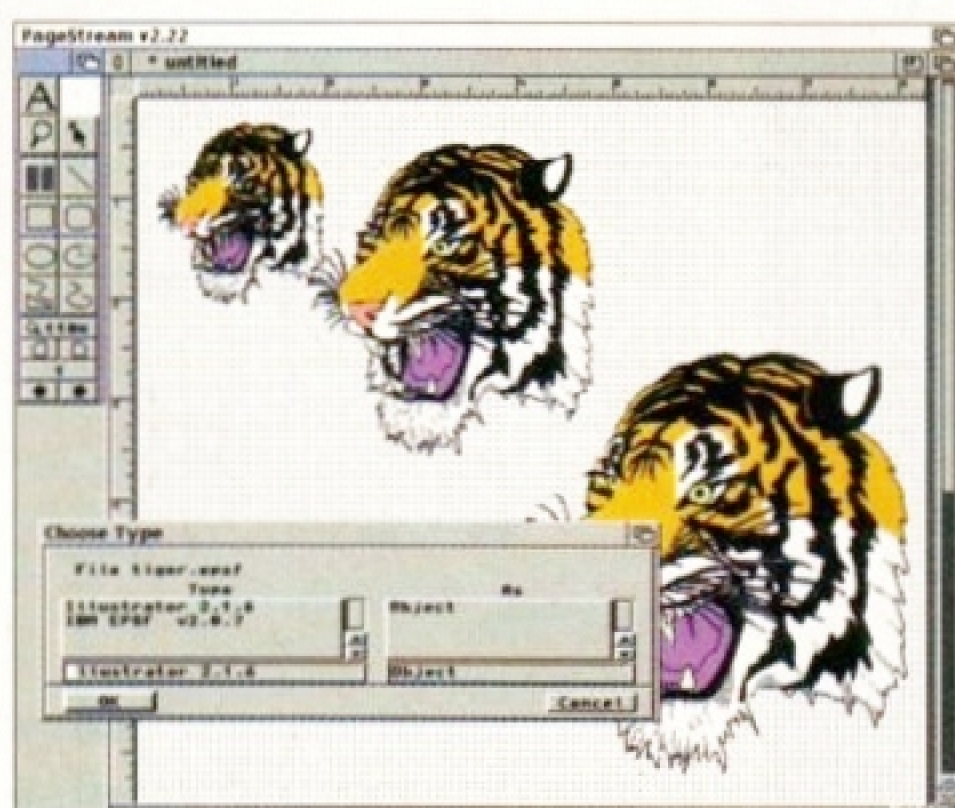
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STRUCTURED VS BITMAP GRAPHICS

Like fonts, graphics can come in either structured or bitmap formats. Essentially, structured drawings are better than bitmapped graphics for simple drawings and because they output to the highest resolution of your printer, their quality can be very high.

Bitmaps on the other hand are limited to resolution constraints, mainly due to memory restrictions. However, colouring and shading on bitmaps, especially 24-bit full colour graphics, is better than in structured graphics unless the structured graphic is very complex.

Pictures and photographs are in bitmap format when scanned in to your Amiga. Structured graphics such as those produced on programs such as *Professional Draw* or *Art Expression* can be very complex, but are generally best suited for logos and the like. Most publications like *Amiga Format* use a combination of both types of graphics. Be warned however, that using lots of images on a page increases the output time and can take up loads of memory space. If you intend to use lots of graphics, you would be well advised to invest in some extra memory for your machine.



The advantage of structured drawings such as this *Adobe Illustrator* picture of a tiger is the way they can be resized without any loss in clarity.



Art Expression is a structured drawing program that allows you to play around with text and shapes mathematically, so your work is easily scalable.

typing directly on to the page on the DTP package. *ProPage 4.1* and *PageSetter 3* both come with article editors designed to make life easier for you by using a hot-link system where text entered into the article editor is automatically updated on your page should you change any of it.

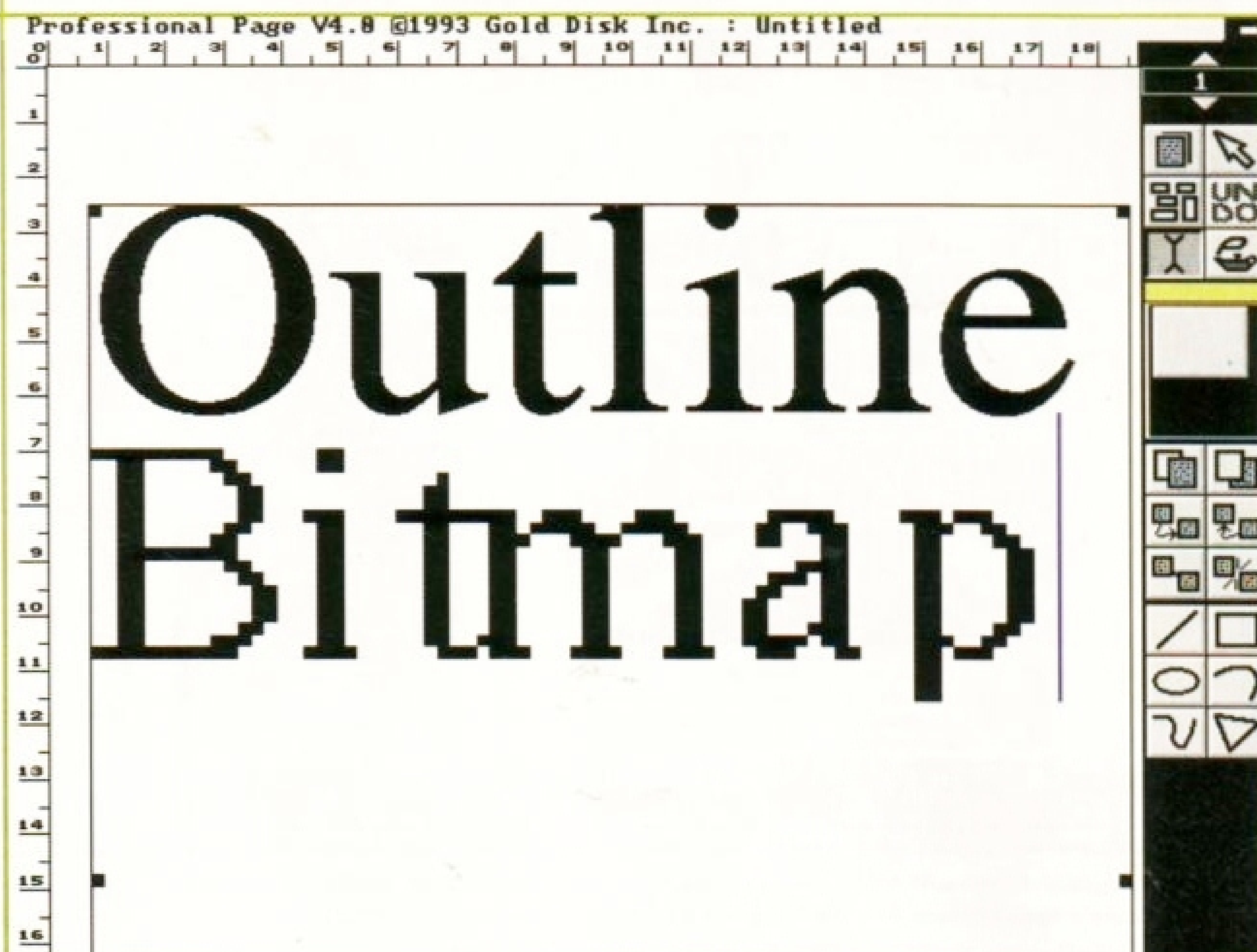
It is very important for a DTP package to be able to import text from a variety of word processors, some native to the Amiga and some from other platforms such as the Macintosh or the PC. *PageStream* can import text from *IFF FTXT, ProWrite, Excellence!, WordPerfect, 1st Word, Final Copy* and *Rediger* as well as ASCII text in Mac, PC or Amiga format. *PageSetter* and *ProPage* can import these and the *TextCraft* format.

FONTS OF KNOWLEDGE

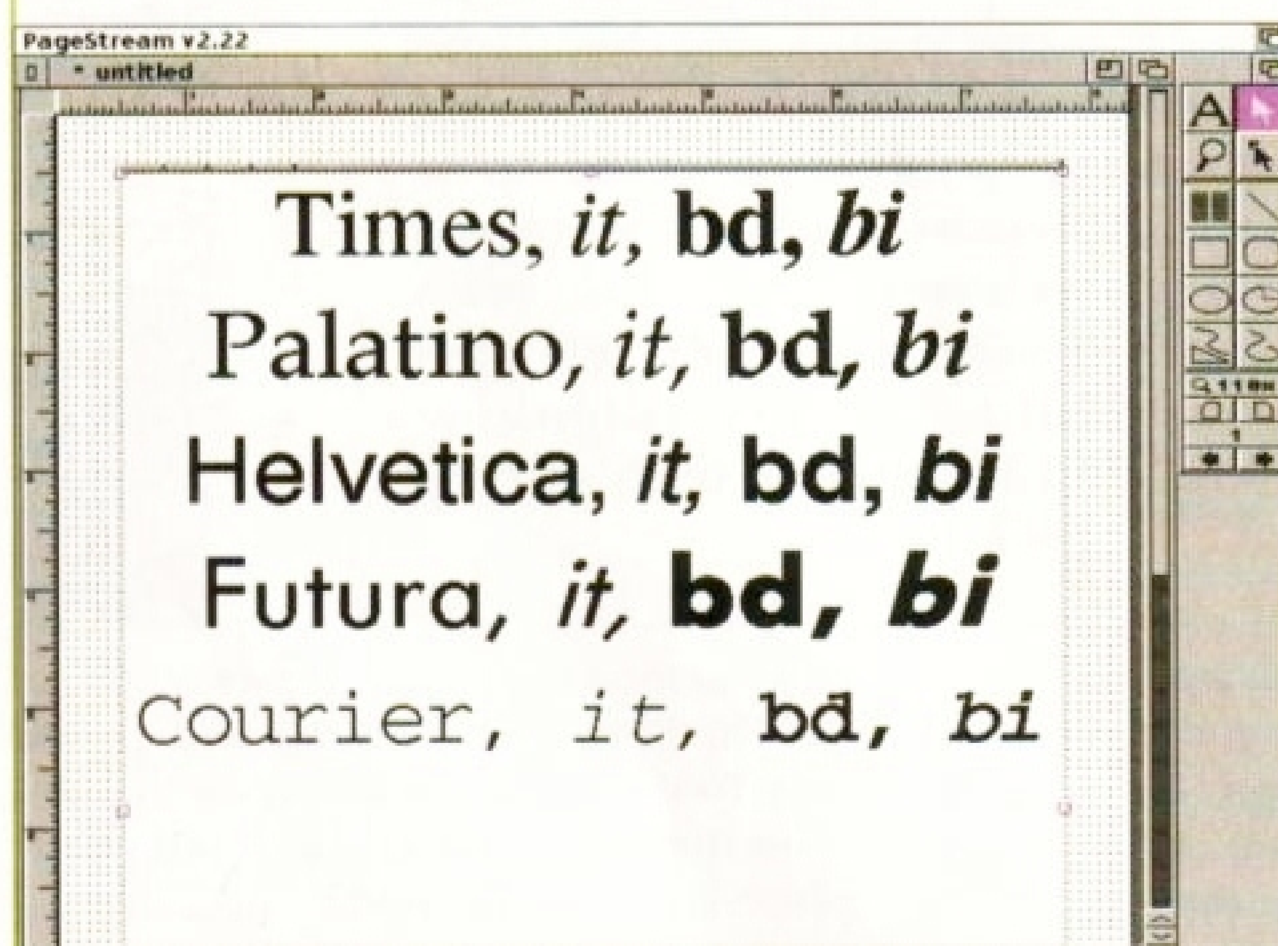
These filters enable all your formatting codes to be utilised by the DTP package, but if your word processor is not supported, you can save your text as ASCII and import it into the DTP program.

Once you've got the text on the page, it's time to think about what kind of font you want to display it in. All DTP packages use outline fonts for output, which are fonts that are defined mathematically. Each character is individually defined by a series of lines and curves which builds up the letterform. The advantage of this system over the original Amiga bitmap font system is that outline fonts are printed out to the highest resolution of your printer, giving a smooth, jaggy-free result.

All three programs come with a selection of outline fonts, and *ProPage* and *PageSetter* also have some bitmap fonts. Bitmap fonts, due to their low resolution, are only suitable for small sizes, or low resolution printers. Generally you are best advised to stick with outline fonts, and indeed with *PageStream*, you cannot use anything but outline fonts.



Outline fonts are far more suitable for DTP work because they can be scaled to virtually any size with no loss of quality.



Fonts like these can be picked up from several Public Domain libraries or off good Bulletin Boards, such as 01 For Amiga (071-377 1358).

YOUR TYPE OF FACE

If you are only using non-*PostScript* printers, your best bet is to get CompuGraphic fonts which give exceptional quality. If you think you might need *PostScript* output, your best bet is to get *PostScript* Type 1 fonts. Read the section on *PostScript* for further information on font formats.

The typeface you choose conveys different images to the reader. It should be clear and readable, without being boring. Take a look at these examples: Times, Palatino, Helvetica, Futura, Courier.

Times is a solid and very readable serif font which is effective for long pieces of text.

Palatino is similar to Times in that it is good for body text, but has slightly more characteristic letterforms making it a bit more stylish.

Helvetica is a good sans-serif font that complements Times very well, especially for sub-headings. All three DTP packages mentioned come with versions of Times and Helvetica (Triumvirate).

Futura is a modern-looking display font, good for large headings, but not really suitable for long pieces of text.

Courier is like the fonts built into most printers. It is not an attractive font, not good for long text due to its monotony. But it's useful for highlighting text that indicates computer output.

Generally, it is a better idea to stick to a limited number of fonts in your work and instead apply styles to them such as italic, bold and bold/italic. This way you maintain a consistent look but still have

Continued on page 30➡

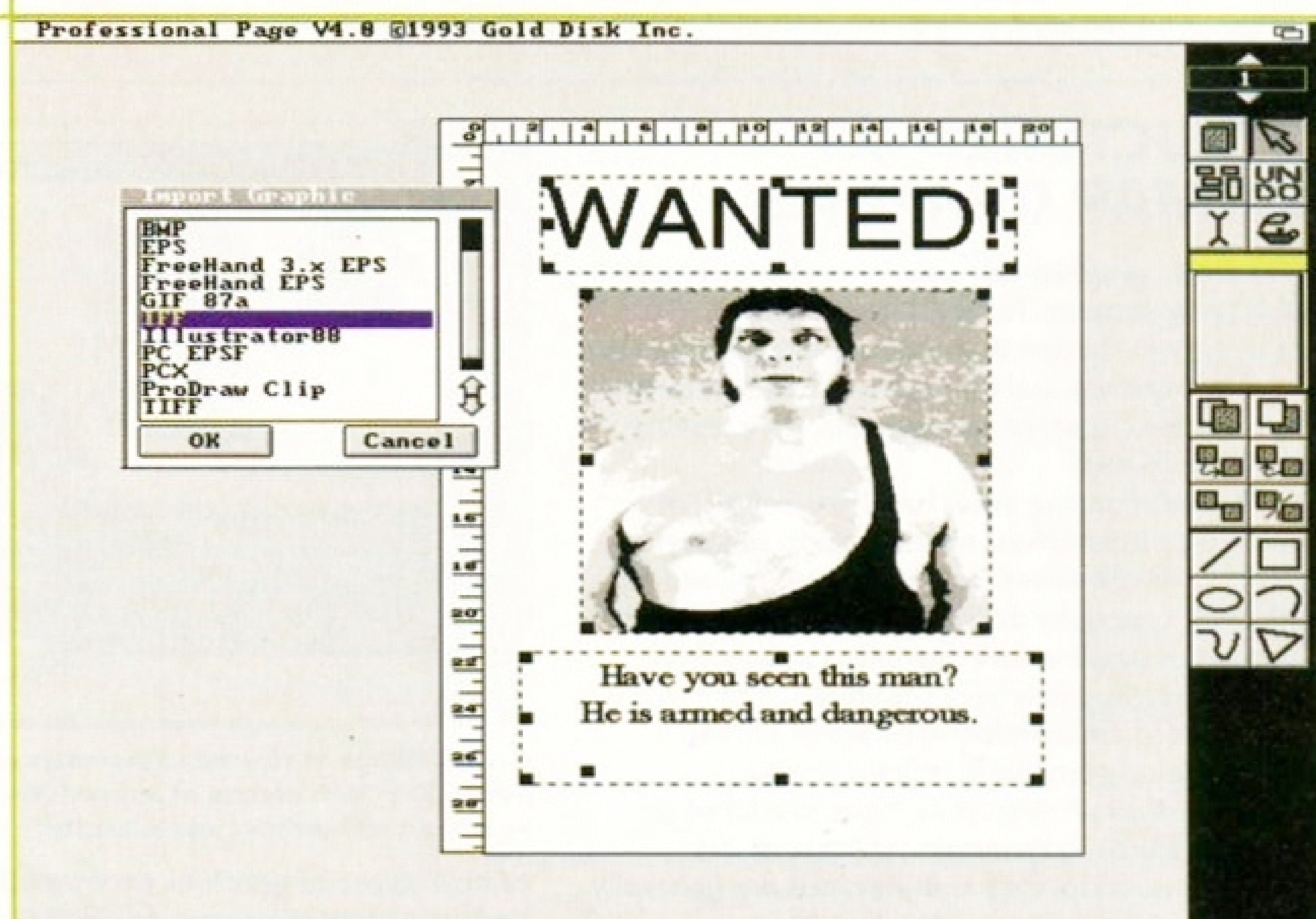
THE FULL DEAL

If money was no object the ideal Amiga DTP setup would probably consist of An Amiga 4000/040 with 16Mb of RAM, an Epson GT6000 24-bit flatbed scanner, a high-resolution colour PostScript laser printer, with one of the three leading Amiga DTP packages – *PageStream* or *ProPage* are better if you intend to use a lot of big graphics in your work – a big hard drive with at least 200Mb capacity, a fast HST modem for sending files to a bureau, a dual-sync or multi-sync monitor for a crystal clear steady display and an extremely large desk to put it all on.

Unfortunately for most of us, money is a major object. But on a small budget you can easily set up a good system capable of producing excellent results – especially now you've got the *PageSetter 2* Coverdisk

With DTP, having plenty of memory makes things easier, especially if you start using lots of fonts and graphics. Generally you can get by without a scanner, but if you felt you really needed one they can be picked up for around £100-£150.

Check out *AF61* for a scanner round-up. A good starting level would be an Amiga with 2Mb of RAM, a 40Mb hard drive (beware though, because fonts and graphics can eat up hard drive space) and a good 24-pin or inkjet printer.



Both *ProPage* and *PageStream* allow you to import a wide variety of bitmap and structured graphics into your documents, such as this rather mean character.

PRODUCING THE AMIGA FORMAT COVER ON THE AMIGA

1. First the logo is typed into a text box on the page. It is set in Helvetica BlackOblique. In order to get the shadow effect, the box is duplicated and slightly offset to the top and left and the text coloured magenta.

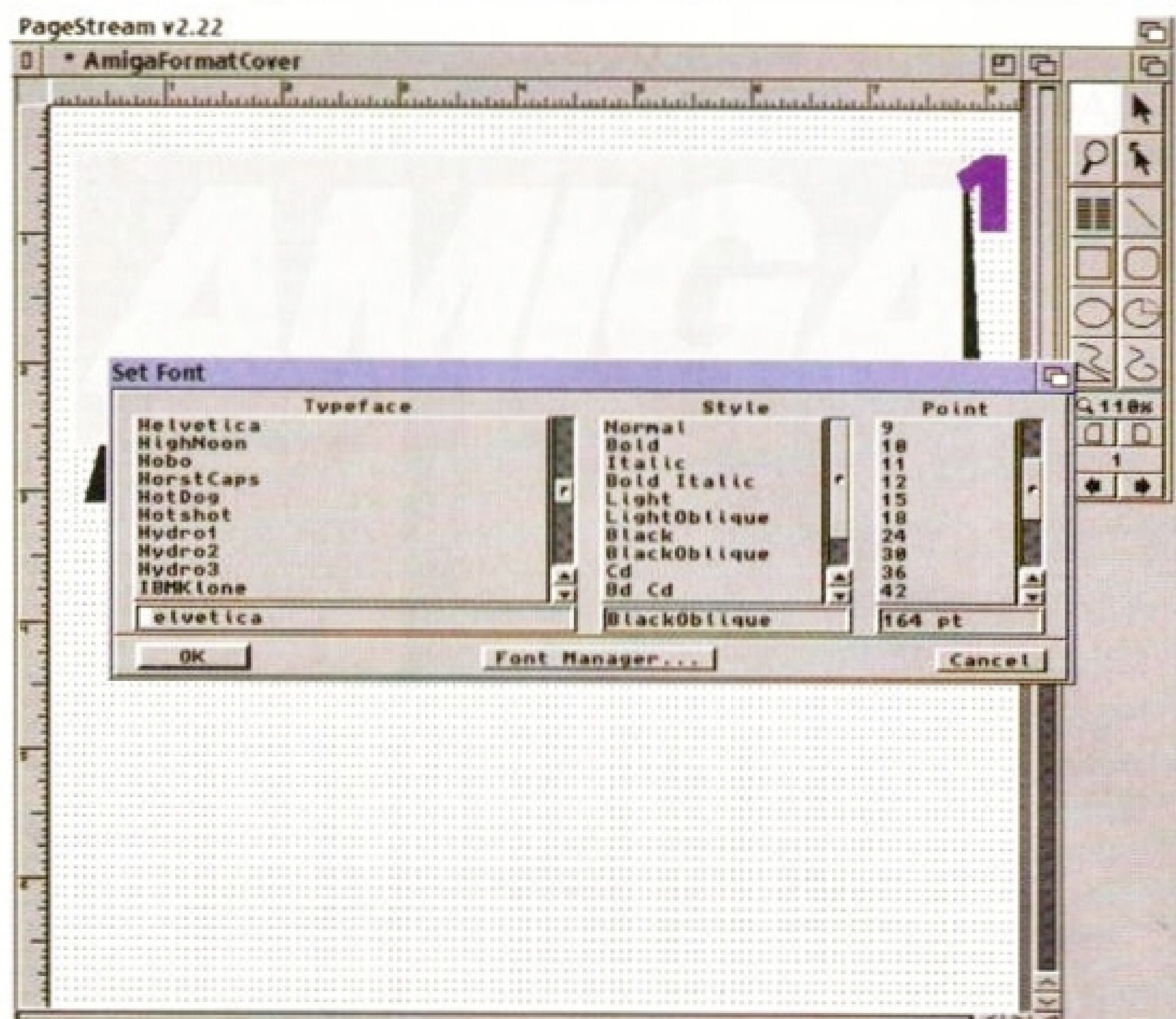
After entering the blurb at the top and the issue number, it is time for a simple background, for this example, that is positioned behind all the other elements of the page.

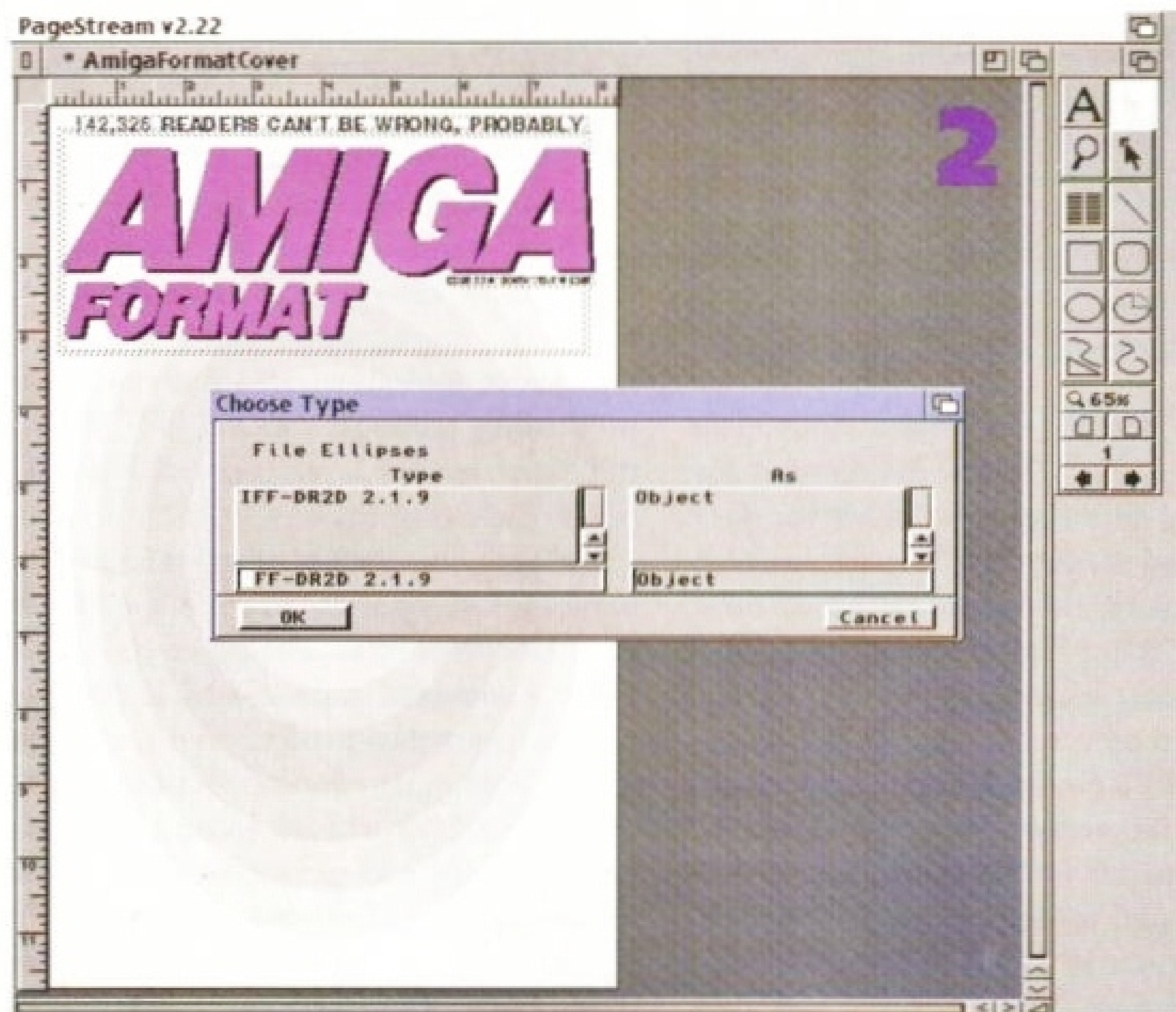
2. The ellipses were created in *Art Expression* and exported as an IFF-DR2D object. There are actually around 30 different ellipses here, but the screen only represents a handful for speed and due to palette restrictions.

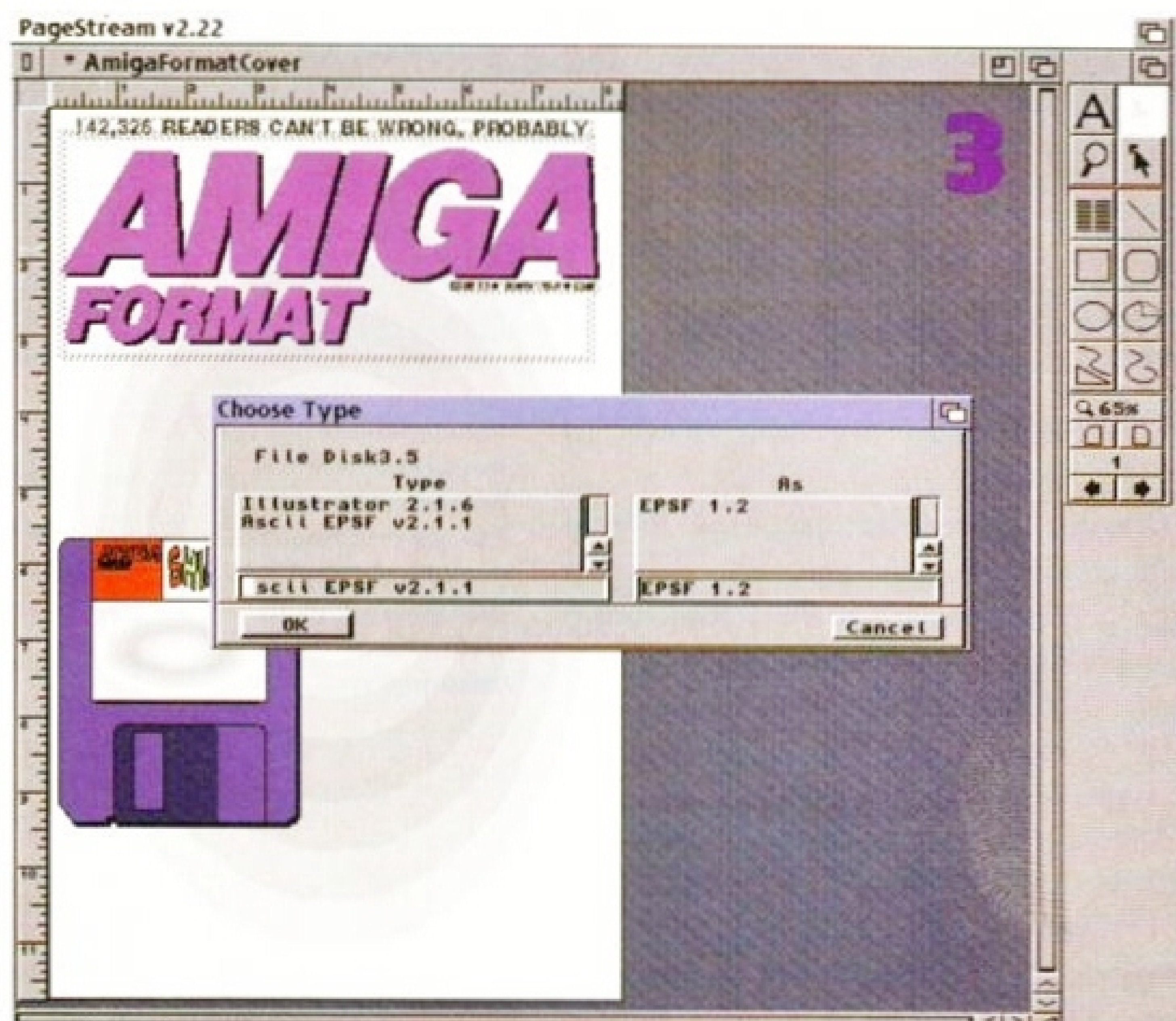
3. OK, We need some Coverdisks. I found this disk in an Illustrator clip-art collection. I used *PageStream*'s built-in drawing tools to colour it in and to add a label to it.

4. I've used the ellipses again for part of the label, and then I created the word SHINDIG! in *Art Expression*. It was originally used for a flyer for a nightclub. The feet are some more clip-art, this time supplied with the *Art Expression* program. Structured drawing programs such as *Art Expression* are great for creating small logos and pictures like these feet and the tiger on the previous page.

5. Finally the rest of the text is added. I have used several different sizes and weights of the Helvetica (Triumvirate) family for all the text. The last addition is the Future Publishing logo which was created on an Apple Macintosh and imported as an EPS file. Voila! We have our own version of an *Amiga Format* cover.

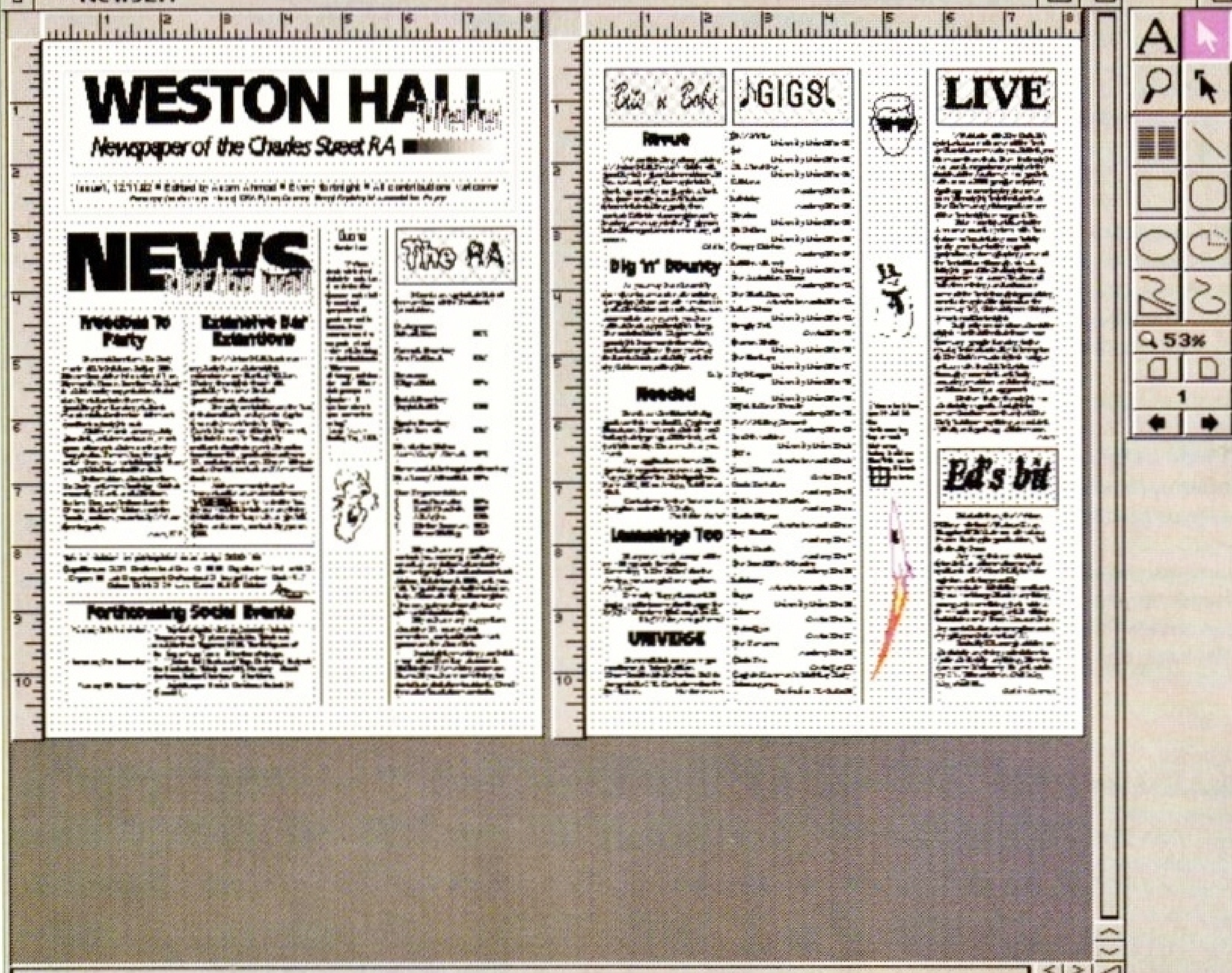










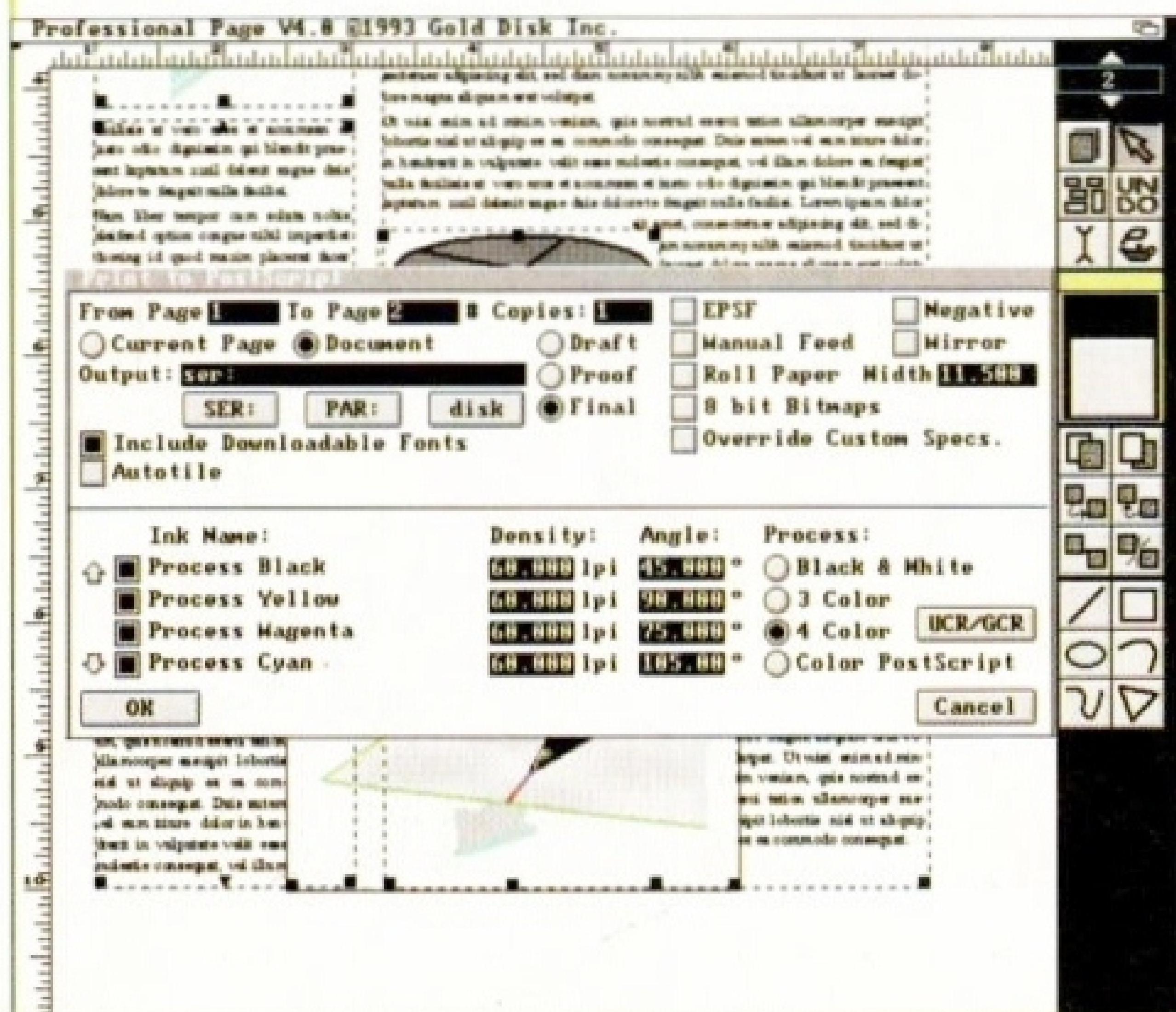


This simple two-page newsletter shows how your layout can be eye-catching and yet remain neat and uncluttered, even with lots of information.

the flexibility to highlight words by applying a different style to them.

Graphics come in an even bigger variety of formats than text. The standard Amiga graphics format is IFF ILBM, but it is not enough for a DTP package to only support this format because there is a wide variety of clip-art from other sources you can use in your documents.

Because it is an entry level package, *PageSetter* only supports IFF bitmap files and *Professional Draw* structured clips. *ProPage* supports these as well as the alien formats TIFF, IFF, GIF, PCX, BMP bitmap formats, plus *Adobe Illustrator, Aldus Freehand, Aegis Draw* (IFF DR2D), *Art Expression* EPS files and standard EPSF structured graphics files. *PageStream* supports all the above as well as the *MacPaint, GEM Metafile, Degas* and *Neochrome* bitmap formats.



This is the *PostScript* output requester from *ProPage*. All the *PostScript* output specifications are controlled from here.

Getting graphics on to your Amiga can be done by using a hand-held scanner for small images or a flatbed scanner for sizes up to A4 and larger. A flatbed scanner is probably out of the price range of most people, but there is a solution. Most DTP bureaus have scanners and for a small fee they can scan pictures on to disk for you.

It is unlikely that they will have Amigas, so the scans they provide will be output on to an MS-DOS formatted disk which you need to read through *CrossDOS*. The best format in which to save your scan is TIFF, because this provides the best compression for most images, unless, of course, you are using *PageSetter* which requires IFFs. Be warned that bitmaps can be huge, especially if they are done in full colour. Remember as well that there is absolutely no point scanning in a picture at 1200dpi if it is only going to be printed out on a laser at 300dpi. All you will achieve is wasting lots of memory.

Small logos that use just a few colours can also be traced with packages such as *Professional Draw*. This converts them into structured drawings meaning they can be resized without any loss of quality. The other advantage is that structured graphics normally take up less memory space. This process works best with simple graphics.

Desktop publishing programs are powerful tools that can transform simple text into beautifully-presented prose. They give you the ability to create your work using as many fonts as you have in as many different point sizes as there are stars.

What this means is that you can have fine control over the layout of your text. It can be positioned anywhere in any colour or shade or even with patterns, shadows and other effects. The only problem with having the ability to fine tune your work to your liking is that you also have the ability to create visual monstrosities.

THE ART OF DESIGN

It is far too easy to fall into the trap of using features just because they are there. Imagine a magazine that used 10 different font families on one page in lots of different colours and was littered with typographic effects such as drop caps and bulleted paragraphs. It might be impressive and show off what the desktop publishing package can do, but as far as the poor reader is concerned it would a psychedelic nightmare.

When producing your documents it makes good sense to adopt a specific style and then stick to it. This gives your work a more consistent nature which ultimately results in a more professional look. When using fonts in your document it is generally better to stick to one serif family for body copy and perhaps a sans-serif font for headlines and sub-headings.

Serif fonts are generally more readable than sans-serif fonts due to their little spurs providing the eye with hook-points which help with character recognition. A good way of saving time when setting different font attributes is to use style tags which enable you to quickly define different elements in the text. This means that if you are unhappy about the way your copy

WHICH PRINTER DO I NEED?

There are an abundance of printers, all giving you differing quality and speed. Nine-pin dot matrix printers give a maximum resolution of 240dpix216dpi, so the output can sometimes be a little coarse, but nine-pin printers are cheap and can be picked up for around £150.

They are great for low volume work where you don't need exceptional quality. A good nine-pin printer is the Citizen Swift 90 which has a top printing speed of 240cps. You can get a good colour version for around another £20.

The next step up from nine-pin printers is a 24-pin dot matrix. These give a top resolution of 360dpix180dpi (although some make two passes for each line to take up the resolution to 360dpix360dpi). The output from 24-pins can be very good, especially on suitable paper. Most 24-pin printers cost around £175-£200, and a little more for colour.

After dot matrix printers we come to inkjets such as the HP Deskjet and the Canon Bubblejet series. These give high-quality results at resolutions of 300dpi for the Deskjet and 360dpi for the Bubblejet. There are also colour inkjets such as the HP Deskjet 560C (about £475), which has exceptional colour output.

Laser printers have come down remarkably in price however, and can be picked up from around £500. Most laser printers have a top resolution of 300dpi, but due to the way they print, the quality is generally that bit better than inkjets.

looks, you can change everything set with the same tag simply by adjusting the tag settings, rather than having to select all of the items individually.

DTP TIPS

Laying out pages on a DTP packages is a bit like cooking. All your ingredients must be balanced out in the correct proportions in order to make a page look good. Apart from the body copy and graphics, other elements on your page (including white-space) can be used to good effect with a little forethought about page design. Sometimes it can be useful to have a rough sketch on paper giving you an indication of how you want a page to look before you start designing on screen. Headlines should be large enough to attract the readers' attention and give them some kind of indication about the subject of the article. All pictures used on the page should also have captions explaining the content of the picture. Drop caps should only be used on the first letter of the article, if at all. Always include page numbers for long documents and make sure that columns that flow over pages start in logical places.

> **"Laying out pages is a bit like cooking. All of the ingredients must be balanced in just the right proportions."**

It can be incredibly annoying when columns are broken up into segments and it is unclear where the text continues, especially if there are separate articles on the same page. Sometimes it is a good idea to take breaks from your work and come back to it, even after you think you have finished, because it is all to easy to leave small mistakes lying around when you have been working on the same document for a long time. You might even think that the work you did yesterday looks awful today and redesign it totally!

Another good tip is to analyse how other publications apart from your own are put together and to try to understand why elements are placed where they are and what purpose they serve. Practice makes perfect.

As you publish more and more, your style will mature and if you were given the same task as you had to do a while back you'd most likely produce something radically different to the last time!

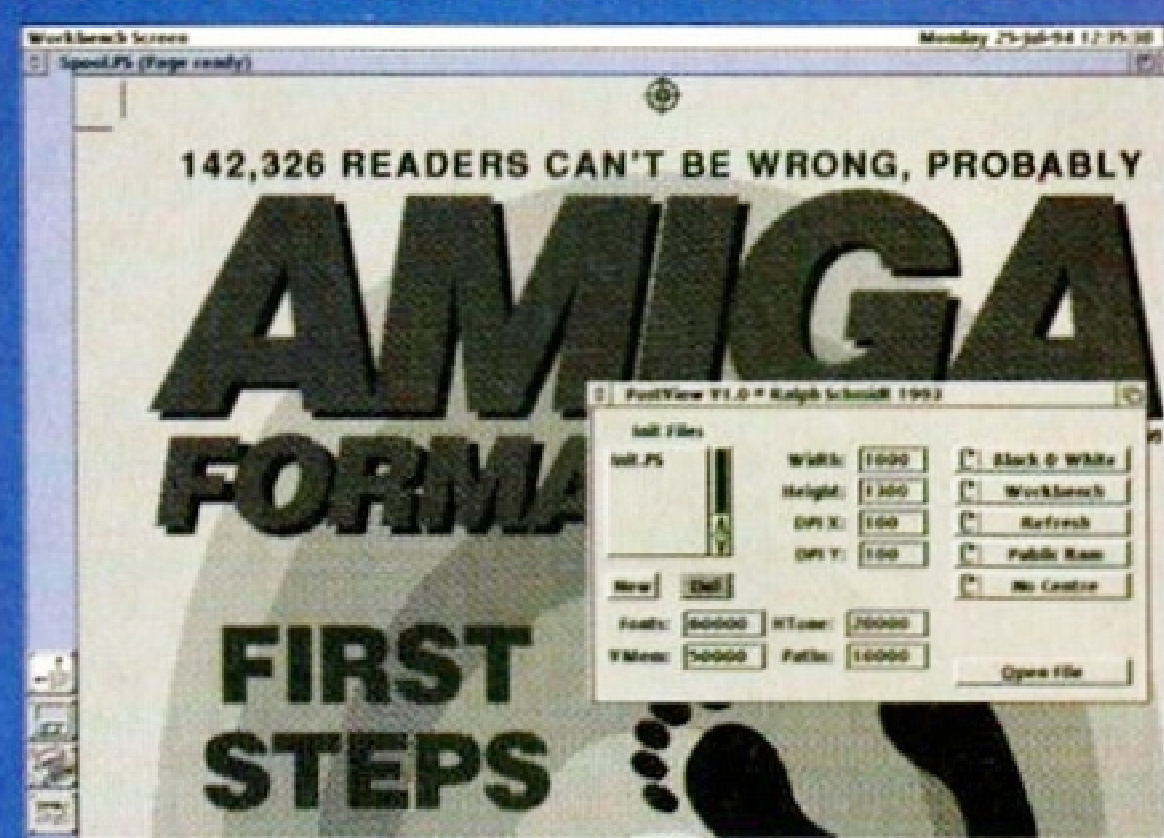
POSTSCRIPT

PostScript is a page description language developed by Adobe Systems Incorporated. Normal preferences output involves a large bitmap image being sent to your printer which forms the printed page. *PostScript* is a different beast. The *PostScript* output from DTP packages is actually a *PostScript* program written in simple ASCII text. The reason the program is written in ASCII is so that *PostScript* programs can easily be interchanged across computer platforms. Instead of a bitmap being sent to the printer, the *PostScript* program contains instructions on how to make up the page using commands such as Times-Roman Findfont which would use the Times font for your text.

So what's the advantage of *PostScript*? Perhaps the best thing about it is that it is resolution-independent, which means that the same *PostScript* program can be sent to a 300dpi laser or to a 2540dpi Linotronic imagesetter and the output, apart from the finer resolution of the imagesetter of course, will be the same. So, if you have a *PostScript* laser printer you can output work at home and if you ever need to output at a higher resolution, you can pop along to

Continued overleaf ➡

POSTSCRIPT ON THE AMIGA



The excellent *Post* Public Domain program enables you to see a preview of a *PostScript* file.

Don't worry if you haven't got a *PostScript* printer, because you don't actually need one. You can get *PostScript* output on any kind of printer by using an excellent Public Domain package called *Post*.

The latest version of *Post* is v1.86enh (a graphically enhanced version of the v1.7 original archive written by Adrian Aylward) and it's available from any good Public Domain library or Bulletin Board.

***Post* can take any kind of *PostScript* output and render it for whatever printer you have. This means that if you intend to do work that will eventually be output on film, you can first proof the pages on your Amiga to make sure there are no costly mistakes in your output. It also means you can use EPS (Encapsulated PostScript) graphics in your documents and print them out where in normal circumstances you would need a *PostScript* printer to do so.**

If you have limited knowledge of *PostScript* this tool is a godsend to help you set up a full *PostScript* system the way you want. If you do have some knowledge of the *PostScript* system, *Post* can provide you with an interactive *PostScript* environment to test out effects and help you make your own *PostScript* programs.

***Post* runs on just about any Amiga, provided you have at least 1Mb of memory. In order to get the maximum benefit from the program and to render pages to a dot matrix printer at a decent rate, 2Mb and a hard drive is recommended.**



FULL-COLOUR PRINTING

If you want to print your documents in colour you need to choose the four colour separation option on your DTP program for full-colour CMYK printing. This option outputs the page four times, one for each of the primary colours of DTP: Cyan, Magenta, Yellow, and the Black, which is represented by the letter K so that it doesn't get confused with B for Blue. The K actually stands for Key colour.

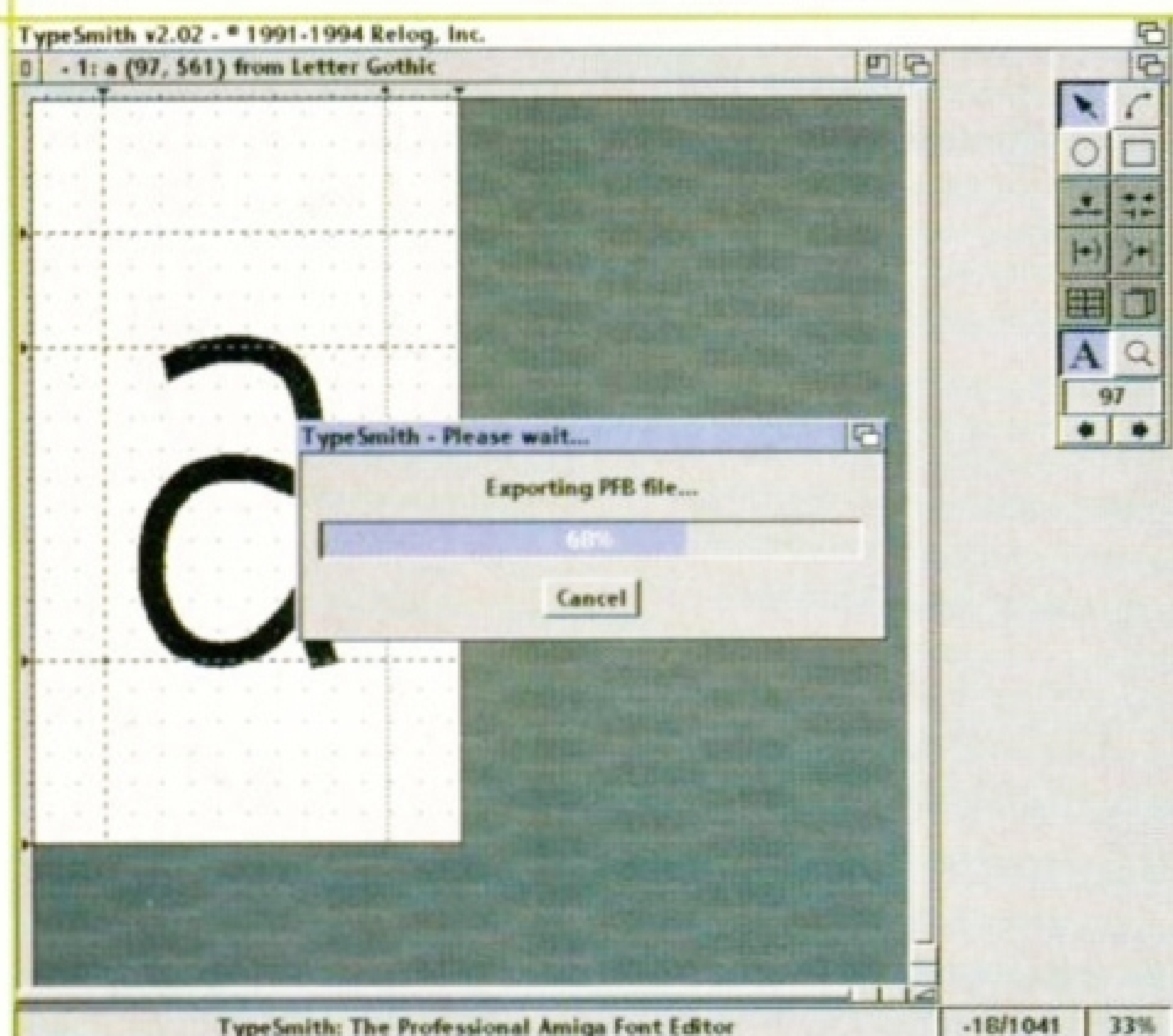
Black is usually separated as well as the colour produced from the CMY to give sharper gray scales. Colour separations involve output to *PostScript* devices so you should ensure that the files you produce contain all the correct fonts that you need.

Once you have got the *PostScript* file on disk you can take it to a bureau to output it to film at 1270dpi or 2540dpi, depending on complexity of the document and the detail required. This film should then be taken to an offset printer, who makes metal plates from the film which are put on to the presses. The page goes through four times, once for each colour to build up the final page.

When outputting for full colour separations you should select crop and registration marks to be printed as well. These special marks help the printers align all the plates correctly and indicate to the printer where the pages should be cut.

When you see the output from your Amiga in full colour at magazine quality it can be quite impressively sharp and clear. Some of the work I have output myself can easily rival anything produced on a Macintosh.

This picture is Cyan in the top left, C and M top right, CMY, bottom left and full-colour CMYK on the bottom right.



TypeSmith is an invaluable aid for DTPers, especially for being able to convert font formats as well as creating and editing fonts.

your nearest DTP bureau with the file on a 720K MS-DOS disk (using a utility such as *CrossDos*) to get the file printed at high resolution. Where the *PostScript* files use lots of fonts and graphics and are too big to fit on to a 720K disk (or 1.44Mb for owners of high-density drives), most good DTP bureaus allow you to transfer the *PostScript* files using a modem.

DO THE WRITE THING

The main problem Amiga users might have with the *PostScript* system is with fonts. The Amiga uses Agfa CompuGraphic Intellifonts as its native outline font system, but it's incompatible with *PostScript*. In order to use Intellifonts with *PostScript* devices, they must be converted into *PostScript* format before they can be downloaded to the printer. Most DTP packages get around this to some extent by using equivalence tables for fonts that are built into the *PostScript* printer.

For example CSTimes is automatically replaced by the *PostScript* version when the document is printed. Other fonts however, such as those not built in to the printer, require separate downloadable font files for *PostScript* or they are replaced by a default font such as Courier.

PageStream eliminates the need to have separate CompuGraphic and *PostScript* versions of fonts by allowing you to output *PostScript* fonts to any kind of printer. If you buy *PostScript* Type 1 fonts, it is simple to output them, but the Gold Disk system is a little more complex. In order to use *PostScript* fonts, they must be converted into Intellifont format using the supplied *FontManager* program so that *ProPage* and *PageSetter* can display them on screen.

HOT OFF THE PRESS

If you buy Intellifonts, in order to use them with *PostScript* devices, they must be converted using the supplied *CreateFont* utility so that there is a downloadable *PostScript* version for such devices. *PageStream* doesn't have such a utility, so in order to use Intellifonts on *PostScript* devices a program such as the superb *TypeSmith* font creator must be used to export fonts in *PostScript* format which *PageStream* can then use.

Whichever desktop publishing package you use, *TypeSmith* is an invaluable utility for manipulating your fonts.

PostScript is the industry standard page description language and virtually all publications that are set on an imagesetter use a desktop publishing package of some description outputting *PostScript* files.

The Amiga is capable of producing such *PostScript* output and therefore the quality of Amiga-produced documents can easily be as good as anything generated on a Macintosh or a PC Compatible. *PostScript* is to dot matrix as outline fonts are to bitmap fonts.

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Send your disks to:
Design Of The Times, *Amiga Format*, 30 Monmouth Street, Bath BA1 2BW.

JARGON BUSTING

24-BIT: A 'true' colour bitmap type using up to 16,777,216 colours.

CMYK: A printing process where all colours are made up from varying combinations of Cyan, Magenta, Yellow and BlacK.

CAMERA-READY: A term used when a page is ready for the film stage.

EPS/EPSF: Encapsulated *PostScript* files that contain drawings defined in the *PostScript* language.

FONT: A collection of letters and numerals of one type style.

GIF: Graphics Interchange Format. A bitmap format which was developed by CompuServe.

IFF DR2D: Interchange File Format Drawing 2-Dimensional. A structured drawing format.

IFF ILBM: Interchange File Format InterLeaved BitMap.

LEADING. The vertical space between lines of text.

PCX: A PC bitmap format.

PICA: A DTP measuring system (approximately 1/6th of an inch).

POINT: 1/12th of a pica or 1/72th of an inch approximately. Font size is generally referred to in points.

POSTSCRIPT: The industry-standard page description language.

RESOLUTION: The dot-density of an output device.

SANS-SERIF: A font without serifs.

SERIF: A font with little spurs (serifs) on the stems of characters.

STYLE TAG: A defined set of formatting commands that indicate how your text should appear.

TIFF: Tagged Image File Format. A bitmap graphics format used extensively in the DTP world.

TRACKING: The horizontal space between individual characters.

TYPOGRAPHY: The design of the text in printed matter.

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	PAGESTREAM 3	PROPAGE 4	PAGESETTER 3	QUARK XPRESS 3.3
Price	£269.95 (Amiga)	£117.49 (Amiga)	£49.95 (Amiga)	£650 (Apple Macintosh)
Max no. of open documents	Unlimited	1	1	25
Max pages	Unlimited	9,999	9,999	2,000
Max view magnification	3,000%	400%	400%	400%
Max page size	2,000"x2,000"	48"x48"	17"x17"	48"x48"
Precision	0.001pts	0.001"	0.001"	0.001units
Anchor objects to text	Yes	No	No	Yes
Font types	3	1	1	2
Fonts included	50+	7	2	0
Max font size	50,000pt	720pt	720pt	720pt
Font size increments	0.001pts	0.125pts	0.125pts	0.001pts
Max horizontal scale	655%	-	-	400%
Postscript printing	Yes	Yes	Yes	Yes
Import EPS drawings	Yes	Yes	Yes	Yes
Show EPS preview	Yes	No	No	Yes
Pantone colour	Yes	Yes	No	Yes
Undo levels	Unlimited	1	1	1

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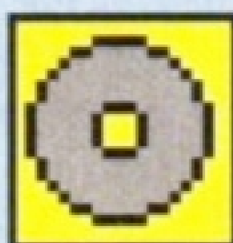
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The Amiga Theatre will be the focus for all things Amiga: run by Amiga Format editor Steve Jarratt, with contributions from the eds of Amiga Power and Amiga Shopper. It will be the place where you can meet and quiz the experts such as magazine writers, software developers, technical gurus, and the people who are deciding the future of the Amiga. You'll be able to learn, take part, ask questions - get involved!



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SCREEN PLAY

The winner of this month's fair play award. p46

THEME PARK

AMIGA FORMAT



A SENSIBLE ATTITUDE

Another month, another addition to the team. This time it's a (very) tall Scotsman who goes by the name of Steve McGill, poached from our friendly neighbours *Amiga Power*. Welcome (very) tall Scotsman. Sensible Software are keeping busy and we've been to the wilds of Saffron Walden this month to check the progress of *World Of Soccer*, *Sensible Golf* and *Cannon Fodder 2* – flick to page 40 for the lowdown. Also in progress is Empire's impressive World War One flight sim *Dawn Patrol*.

It's here. At last. We take the first look at the Amiga version of Bullfrog's fairground attraction, *Theme Park*. To find out whether it's a rollercoaster or just a bumpy ride, turn to page 46. And still the footie games keep appearing – this time it's *On The Ball* and the eagerly-awaited World *Cup USA '94*. One of them is nice, the other a stinker – check out pages 64-66 to find which is which.

No fewer than three platform games dropped on the *AF* welcome mat this month and great fun they are too – one in particular is quite splendid. As for the rest, it's a fabulous mix of re-releases, CD³²s, tips and cheats.

AMIGA FORMAT'S REVIEW POLICY

Every month we scour the world's software houses for the latest and greatest Amiga games. We try to ensure we keep you as up-to-date as possible, and we'll stop at nothing to bring you the best, definitive, no-nonsense reviews of the games that matter.

WHAT OUR REVIEW SCORES MEAN

90+%
The *crème de la crème* of Amiga games. Only the very best, most playable and original games are awarded an *Amiga Format* Gold – the most highly-prized rating there is.

80-89%
These games are considered to be very good, but due to minor flaws are not the finest examples of their genre.

70-79%
These are good games which are worth buying, especially if you have a special interest in a certain game type.

60-69%
Average releases with limited gameplay and appeal. Games in this category tend to have significant flaws.

50-59%
Below average games like this are unlikely to impress your mates or your wallet. Try to avoid if you can.

40-49%
Overwhelmingly poor quality games with major flaws and appalling gameplay. They're an embarrassment.

Less than 40%
The lowest of the low. Don't even consider borrowing 'em.

PREVIEWS

REVIEWS

Work in progress

COMING AT Anything but SENSIBLE



With only 100 shopping days left before Christmas (or something), there are already three potential stocking fillers coming your way from Sensible Software.

Sensible Software are based in sleepy Saffron Walden, about 15 miles south of Cambridge, and according to former top *Amiga Power* journo Stuart Campbell, so little happens there that it's not even a one-horse town.

This is the guy who has landed a job most folk can but dream of – Stuart checks the quality of Sensible's game conversions on other formats, designs levels for *Cannon Fodder 2* and generally tries to keep the programmers grafting and out of the pub – no easy task – while keeping track of the various coverdisks that magazines constantly pester him for. Oh, and he plays a lot of pool and pinball in their gamesroom downstairs. But Saffron Walden is just a bit too quiet for our Stuart.

Not that the Sensible offices are so peaceful. *Sensible Golf* putter-togetherer Jools Jameson shares an office with *Cannon Fodder 2* programmer John Lilly (or JL, as he's more commonly known) and their stereo's speakers are louder than the none-horse town's only nightclub.

Three of a kind

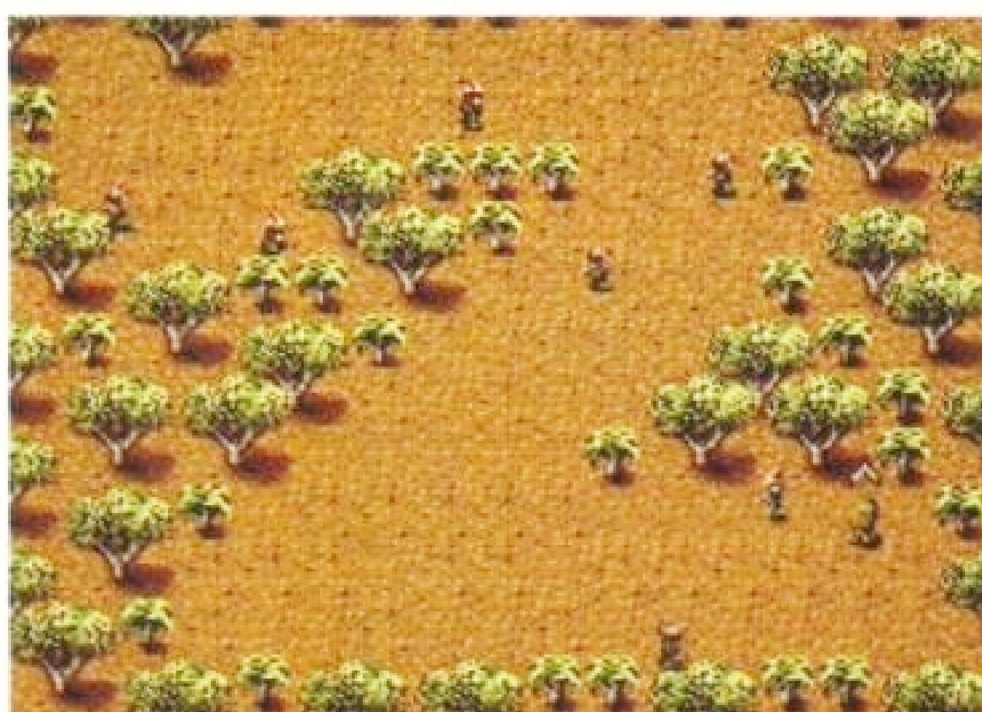
But suggesting that very little happens in Saffron Walden may be a tad premature. It's more than likely that before the year is out three of the best Amiga games ever will be coming out of the almost-comatose Essex hollow.

Yes, prepare for another invasion of the little people. Sensible Software's tiny sprites are the most loved in the Amiga world, and come November they're going to be appearing in *Sensible World Of Soccer, Cannon Fodder 2* and *Sensible Golf*. And don't let it be said that the guys at Sensible want much for Christmas. "One, two and three in the charts will do us," offers supremo Jon Hare. Any particular order? "Number one will hopefully be the one that brings us the most royalties." Fair enough then.

Sensible World Of Soccer is the fourth incarnation in the series and it's likely to be the most comprehensive football game ever – on any format. Virtually every team from every country is included – if you want to play a friendly, pitting a popular team from the third division in El Salvador against someone as obscure as Kilmarnock from Scotland then you can. And all the players have real names – something that US Gold's official *World Cup USA '94* failed to manage.

CANNON FODDER: Fancy taking on Al Capone and his gang of cronies? Or how about a visit to medieval England? You can in *Cannon Fodder 2*.











Not only is *SWOS* an arcade game, it's also a management simulation. You can play, manage or do both, and Jon Hare reckons that *SWOS* will effectively make all other serious footie games, both management and arcade, redundant.

The players are all valued and there is a huge transfer system operating around the world – Jon and I signed Andy Cole for five million at PSV Eindhoven and we romped to the Dutch league title and European Cup Winners Cup. Cole couldn't score to save his life, mind. When this game appears, it could seriously effect absences from both school and work. Fortunately, we'll be able to play it at work. All day. Hurrah!

Bruce Forsyth is kicking his heels. His Amiga has lain barren for months as he patiently waits for

TRACTIONS



SENSIBLE GOLF: **Small men in check trousers remind one of Ronnie Corbett. This may not be the most sensible of golf games but it should be one of the most playable. Hopefully, the chaps will include some humorous features within the game. Maybe a tiny Ronnie Corbett?**



SENSIBLE WORLD OF SOCCER, SENSIBLE GOLF AND CANNON FODDER 2

FROM: Renegade, C1 Metropolitan Wharf, Wapping Wall, London E1 9SS.
TELEPHONE: 071-481 9214
(Sensible World Of Soccer)
FROM: Virgin Interactive Entertainment, 338A Ladbroke Grove, London W10 5AH.
TELEPHONE: 081-960 2255
(Sensible Golf, Cannon Fodder 2)
RELEASE DATE: November '94
DEVELOPERS: Sensible Software
PRICE: All £25.99

the arrival of *Sensible Golf*, the game that promises to be a tiny-sprited, top-down viewed, check-trousered extravaganza.

There are 72 holes and they are mixed and matched to make up 20 courses around the world – if you wish, you can travel the world and compete for an entire season. The players themselves are of similar size to their soccer counterparts but when putting on the greens, the screen zooms in. Of course, Sensible are not producing a golf game in the traditional sense – there should be a few gags along the way, although what form they'll take, they're not quite sure. It's the sort of stuff you bung in at the last minute, apparently.

Rupert Bear trousers

There are four skill levels – the best players get to potter around in golf buggies while the worst have to lug the bag around. All the four characters sport choice checks and V-necks. Control itself is very much in the traditional swing and wristsnap bar vein, though you won't have to worry about your stance. And who wants to?

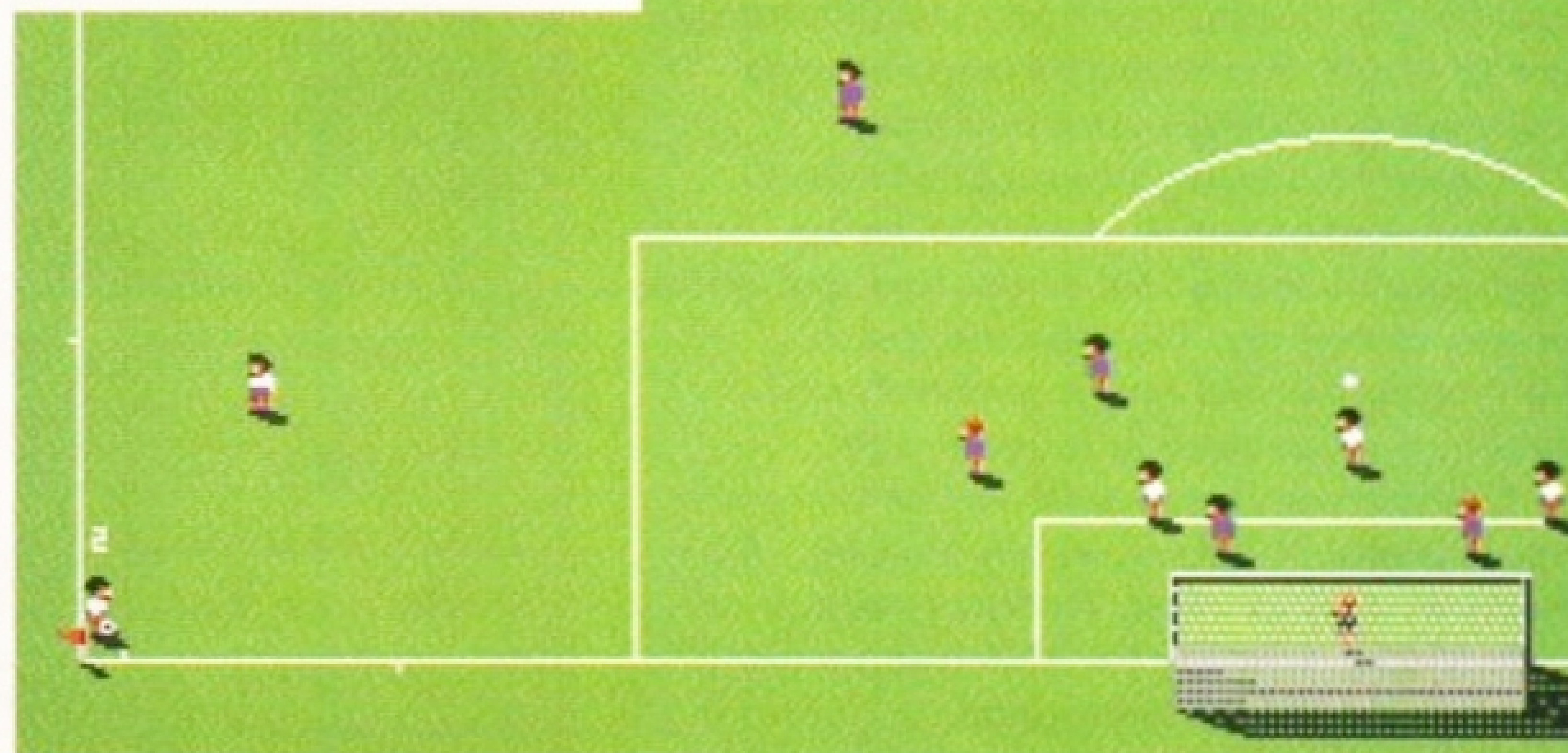
Hopefully (though perhaps not likely), programmer Jools will have the time to stick in a few quirky bits, though it remains to be seen whether the players will refer to each other in unpleasant terms when they play fine shots.

Many of us spent Christmas '93 merrily blowing away folk with our mice. *Cannon Fodder* was gloriously gory fun and its sequel should prove to be even better. The theme that level designer Stuart Campbell is working on is that of the 'universal soldier', where the little fellows get to travel through time to places such as Chicago in the 1930s and medieval England.

The idea is to destroy a particular world then head for a special pad where you get picked up by a spaceship and taken to the next A-team-esque task. Not that Jon Hare is taking this idea lying down – he doesn't feel that you need any spaceships, but it would seem rather choppy to jump from Beirut straight in to Chicago 60 years ago. And perhaps a tiny bit confusing. But we shall see.

The gameplay will be much the same as the first *Cannon Fodder* and it's likely that the difficulty level will be similar, although it's mooted that publishers Virgin would prefer the sequel to be a little easier. With bated breath, we look forward to what should be a tremendous trio.





SENSIBLE WORLD OF SOCCER: **Every team in every division in every country has been included in this, perhaps the ultimate football game, though how Kilmarnock got in we'll never know.**

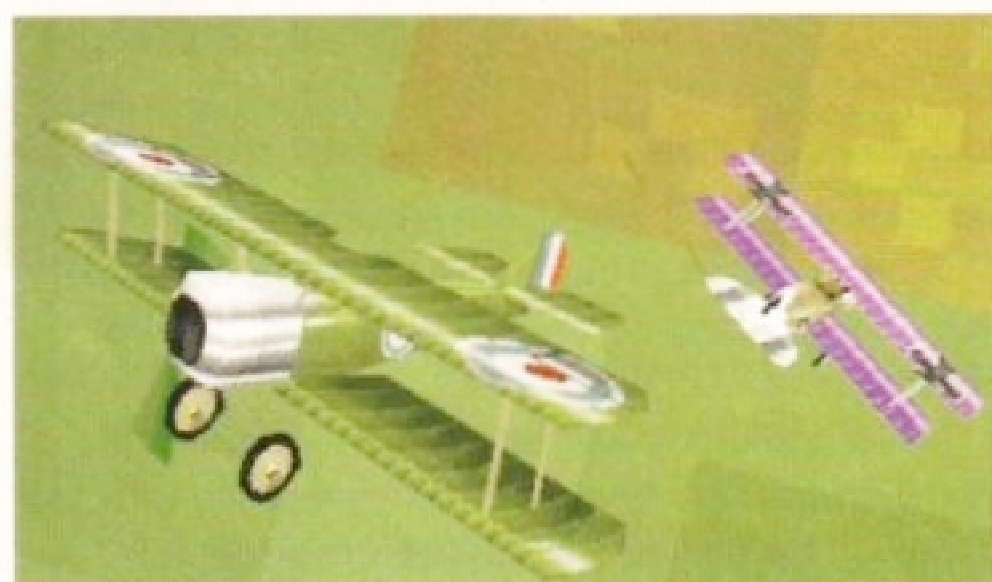
Work in progress

DAWN PATROL

THE FIRST AIR WAR



DAWN PATROL: **World War One fighter pilots had it tough and *Dawn Patrol* captures the excitement of aerial combat.**



There is a veritable feast of air combat stories to be told from World War One and Rowan Software have tapped this rich vein of anecdotes for their latest flight sim, *Dawn Patrol*.

The game is written as an interactive multimedia history book combining real characters and detailing historically factual encounters. The pages of the book appear on screen and detail both the history and the mission ahead together with a small animation. Rowan feel that many players prefer realism because it makes for a better, more exciting game.

Back in the Great War (1914-1918) fighter planes were much slower than the hi-tech jets of today ('oh, really, I would never have thought'); you couldn't lock a missile on to your opponent in those days, it was pure head-to-head dogfighting and in flight simulator terms, this ensures that the combat sequences last a lot longer and involve more aeroplanes, and the action is pure close-up machine gun blasting which requires a tremendous amount of skill. Not courage though, because you're sitting at home in your bedroom.

Rowan's managing director Rod Hyde eventually picked out 20 planes that he felt deserved attention and the project was erm, off the ground, as they say. The pilots are French, German, English and American and on most missions it's possible to fly for either side.

Unfortunately, I only got to see the PC version but admittedly, it looks absolutely fantastic – the visuals are truly excellent. The Amiga version will automatically recognise the AGA chip, and in 32 colours, it should look pretty good.

The missions are not just restricted to air-to-air combat. Tasks include demolishing balloons and blasting ground vehicles while trying to escape the attentions of the bloke firing on your tail.



The First Air War — Final Victory

April 1918 was a turning point. The German push on the ground was attempted to bring the war to a conclusion before the entry of the Americans. Although, initially successful, the initiative was thwarted. The death of the 'invincible' Baron Richthofen at the end of the month was a further blow to the German morale.

New German aircraft were introduced between April and the Armistice in November, but the end was inevitable. This was a period of attrition and a battle for survival.

THE MISSION

Von Richthofen in his Scarlet Fokker Triplane is in the midst of a dogfight. He notices a Camel leave the area alone and decides to follow.

Page 9

They've also included something called 'balloon logic' whereby men in balloons can spot enemy aircraft and fighters, but if the enemy craft get too close the balloon can be winched down. Unfortunately, no serial link option is being planned but *Dawn Patrol* promises to be one of the best Amiga flight sims to date.

DAWN PATROL: THE FIRST AIR WAR

FROM: Empire,
The Spires,
677 High Road, North Finchley,
London N12 ODA.

TELEPHONE: 081-343 7337

VERSIONS: A500/600, A1200
RELEASE DATE: October
DEVELOPERS: Rowan Software
PRICE: Not set

N.I.B

And there's more! Here's a brief rundown of other games on their way...



PINBALL ILLUSIONS: **At last. A pinball game with a multiball feature. We at *AF* can hardly wait.**

Marvin's Marvellous Adventure is the title of 21st Century's forthcoming CD32 platformer. Marvin is a pizza delivery boy and to present this particular American dish, he must battle through a massive 90 levels and 10 different worlds. There are six layers of scrolling, and from what we've seen it all looks rather slick, though whether Marvin has the personality to capture the hearts of CD32 owners, only time will tell. Due in September.

The eagerly-awaited *Pinball Illusions* with a multi-ball feature is due for release on both floppy and CD formats in November and we at *AF* are looking forward to it. Hurry up!

Swallow Hastily is not a good title for a game and those renowned visionaries ICE recognised this, opting instead for *Gulp!* (a fishular platform spectacle). Apparently the Earth is underwater, life as we know it is about to end and only Captain Gulp and the Aquarons can save the day - it should be packed to the gills with action.

It's with some trepidation that *AF* announces the official *Mr Blobby* game. It seems that Noel Edmonds' spotty pink pal is ripe for the full platform treatment and with bated breath we wait for Millenium to deliver the goods.

Thirteenth-century England was a time of Norman rule and the country was split into counties, each with it's own ruler. Impressions' *Lords Of The Realm* is a strategy game where you can indulge in sieges, build castles or engage in some fascinating crop-rotation sequences. There are posh digitised video sequences to add atmosphere and it should be out in October.

High Seas Trader is a strategy game which uses the first person perspective and with 256 colours, it should look tasty. There are some 120 ports to visit and the gameplay is affected by shifting political alliances in all of the countries. Available from Impressions, December-time.



MARVIN'S MARVELLOUS ADVENTURES: **21st Century's platform romp could be a big hit on CD32.**

CHARTS

Welcome to *Amiga Format*'s monthly round-up of the hottest Amiga games around.



TOP 10 BUDGET GAMES

1.	Arcade Pool (Team 17)	FG94%
2.	Battle Of Britain (Kixx)	Not re-reviewed
3.	Sim City Classic (Hit Squad)	83%
4.	Corkers Compilation (Corkers)	74%
5.	Monkey Island (Kixx)	FG90%
6.	Jimmy White's Snooker (Hit Squad)	FG90%
7.	Eye Of The Beholder 2 (Kixx)	Not re-reviewed
8.	Road Rash (Hit Squad)	84%
9.	Dune (Hit Squad)	85%
10.	Striker (GBH)	FG93%



ARCADE POOL: Reckon you could clear the table from this situation?



CORKERS COMP: *Blastar, Blob, Wonderdog* and *Cyberpunk.*



SIM CITY: Can you build a city single-handed?

Top 10 A1200

1.	Kick Off 3 (Anco)	79%
2.	Ryder Cup Golf (Ocean)	FG91%
3.	Alien Breed 2 (Team 17)	80%
4.	Heimdall 2 (Core Design)	81%
5.	Civilization (Kompart)	FG95%
6.	James Pond 3 (Millenium)	75%
7.	Jurassic Park (Ocean)	70%
8.	Soccer Kid (Krisalis)	FG93%
9.	Body Blows Gal (Team 17)	88%
10.	Sabre Team (Krisalis)	80%

Top 10 CD32

1.	Gunship 2000 (Mprose)	FG92%
2.	Heimdall 2 (Core Design)	81%
3.	Wembley Soccer (Audiogenic)	79%
4.	Ult Body Blows (Team 17)	FG90%
5.	Liberation (Mindscape)	FG91%
6.	James Pond 3 (Millenium)	75%
7.	Frontier: Elite 2 (Gametek)	FG91%
8.	Imp Mission (Microprose)	88%
9.	Global Effect (Millenium)	74%
10.	Disp Hero (Gremlin)	Not rev

IN THE MAKING...

SEPTEMBER

Big Sea (Krisalis)	Maritime trading game in ***Patrician*** vein
FIFA Soccer (Electronic Arts)	Record-breaking cart gets Amiga outing
Kevin Keegan Player Manager (Anco)	***Kick Off 3*** gets management add-on
King-Pin (Team 17)	Beat the bowling alley blues
Kingdoms Of Germany (Krisalis)	Much improved sequel to ***Vikings***
KTM Motocross (Renegade)	Motorbike, mud, thrills and spills
Lemmings 3 (Psygnosis)	Can DMA improve on ***Lemmings 2***?
Marvin's Marvellous Adv CD32 (21st Century)	Huge platformer from ***Pinball*** publishers
Scavenger 4 CD32 (Psygnosis)	Should make ***Microcosm*** look like ***Pong***
Sim City 2000 AGA (Maxis)	The ultimate God game, now in 3D
Theme Park (Electronic Arts)	Bullfrog show Disney how it's done
Troll Islands (Millenium)	Fuzzy green-haired kids' toys in platformer
UFO: Enemy Unknown (Microprose)	One day, this will be finished
World Class Cricket CD32 (Audiogenic)	End-of-season willow on leather

OCTOBER

Alien Breed – Tower Assault (Team 17)	Completely revamped ***Alien Breed***
All Terrain Racing (Team 17)	Knockabout racing fare from the Teamsters
Battle Isle 2 AGA (Kompart/Blue Byte)	Get tanked up again
Jungle Strike CD32 (Ocean)	Helicopters work-to-rule in leafy environment
MegaRace CD32 (Mindscape)	Looks great, but will it have the drive?
NHL Hockey (Ocean)	Monstrously playable cart gets Amiga conversion
Pinball Illusions (21st Century)	***Fantasies*** follow-up with multiball
PGA Euro Tour (Ocean)	Latest incarnation of classic golf sim

NOVEMBER

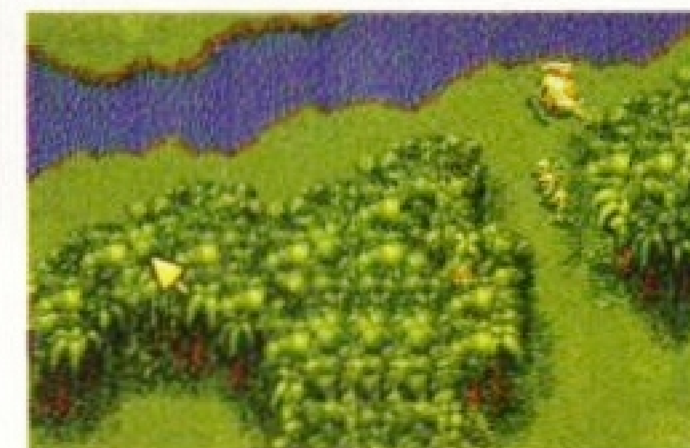
Aladdin AGA (Virgin)	Adventures on carpets
Cannon Fodder (Virgin)	More mouse-controlled mayhem
Jungle Book AGA (Virgin)	Eagerly-anticipated cart conversion
Overlord (Virgin)	Fly the skies in World War Two
Shaq Fu (Ocean)	Basketballer beats-em-up
Sensible Golf (Virgin)	Top down, check-trousered extravaganza
Sensible World Of Soccer (Renegade)	The be all and end all?
World Cup Golf (US Gold)	Multi-format walk in the country

THIS MONTH'S TOP 30 A500/A600



SENSIBLE SOCCER: OK, so this screenshot is from *Sensible World Of Soccer.* It'll be at number one anyway in a couple of months. Sad day for Killy though.

1.	(9)	Up	Sensible Soccer International (Renegade)	FG93%
2.	(2)	Same	Cannon Fodder (Virgin)	FG95%
3.	(5)	Up	Premier Manager 2 (Gremlin Graphics)	80%
4.	(16)	Up	K240 (Gremlin Graphics)	84%
5.	(1)	Down	MUPLC (Krisalis)	81%
6.	(4)	Down	Frontier: Elite 2 (Gametek)	FG90%
7.	(-)	New	Tactical Manager (Black Legend)	78%
8.	(3)	Down	Beneath A Steel Sky (Virgin)	FG94%
9.	(-)	New	Elfmania (Renegade)	FG92%
10.	(7)	Down	The Settlers (Blue Byte)	FG94%
11.	(6)	Down	Skidmarks (Acid Software)	FG90%
12.	(-)	New	Sierra Soccer (Sierra)	68%
13.	(-)	New	World Cup Year '94 (Empire)	FG94%
14.	(12)	Down	Liberation: Captive 2 (Mindscape)	80%
15.	(8)	Down	Sensible Soccer 92/93 (Renegade)	80%
16.	(11)	Down	Jurassic Park (Ocean)	70%
17.	(24)	Up	World Class Cricket (Audiogenic)	78%
18.	(-)	Re	Dennis (Ocean)	25%
19.	(-)	New	Empire Soccer (Empire)	88%
20.	(17)	Down	Championship Manager (Domark)	72%
21.	(13)	Down	Zool 2	FG93%
22.	(39)	Up	Soccer Kid	FG93%
23.	(-)	Re	Body Blows Galactic	88%
24.	(-)	Re	Space Hulk (Electronic Arts)	77%
25.	(-)	Re	Winter Olympics (US Gold)	70%
26.	(14)	Down	Championship Manager Italia (Domark)	85%
27.	(15)	Down	Wembley Rugby League (Audiogenic)	74%
28.	(-)	Re	Graham Gooch's Second Innings	80%
29.	(10)	Down	Heimdall 2 (Core Design)	81%
30.	(-)	Re	A-Train (Hit Squad)	84%



CANNON FODDER: Take four small men and go off and shoot people.



PREMIER MANAGER 2: Still riding high in the charts after all this time.



K240: Empire building in space should start when the Chunnel is finished.



MUPLC: Surely they can't win the title for three seasons running. Oh, no.

The Amiga Roads

Civic Centre Car Park!!! Op Weston Super Mare!!! Thur

Hey young people, listen up! You already know that AMIGA POWER is the World's Best Selling Amiga Games Magazine – you already know that we bring you the finest, coolest and funniest reviews and previews – but did you know that we're now on tour with the biggest bunch of skillage you've ever seen? Well – WE ARE!!

1975 has been THE year for the AMIGA, with such happenin' games as *Six Million Dollar Man Olympics, Vauxhall Turbo Viva Challenge* and *Triangle 2 - North Sea Ferry Wars,* and we'll be giving away hundreds of these games - AND MANY MORE in our barmy compos. We're just completely loopy we are! Why we haven't been locked up, we just don't know!

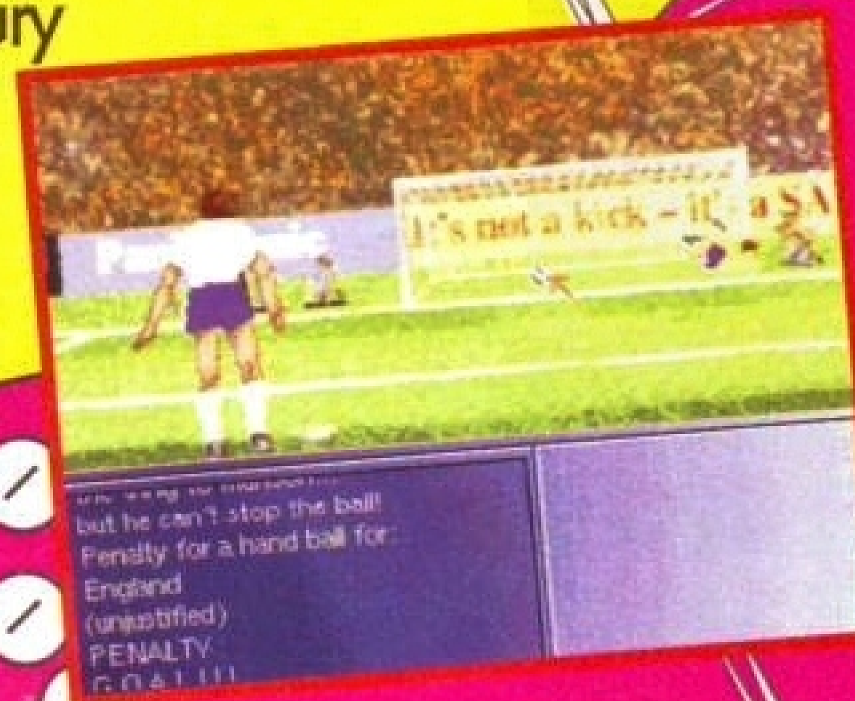
So come on down to the Civic Centre car park, Weston Super Mare for a morning of live entertainment and top thrills, including:



● On-stage review of System 3's stunning new A1200 levels 'n' ladders game *Putty Squad.* It's so fab, we're giving away a massive 8 level demo on disk for everyone who turns up. Epic suss!

● Top AMIGA POWER eggheads explain the craze that's sweeping the globe - the Internet! With the help of diagrams drawn by Noddy Holder from Slade, we'll show you how to do everything, from e-mailing heads of state to catching up on all the gossip about your fave pop groups. Using a computer!!

● What's that, Amy? Hey, young people – Amy Power, our 19th Century porcelain doll, sez not to forget about the great reviews of new games such as *Kid Chaos, King's Quest 6* and *On the Ball!* Thanks, Amy!



BE THER

ga Power how!!!

posite the Leisure Centre!!!
sday, August 18th, 1975!!!

● Win a gear new CD-ROM drive. It not only lets you play CD32 games, but you can also listen to the latest single from The Bay City Rollers on it. Far out man!!!



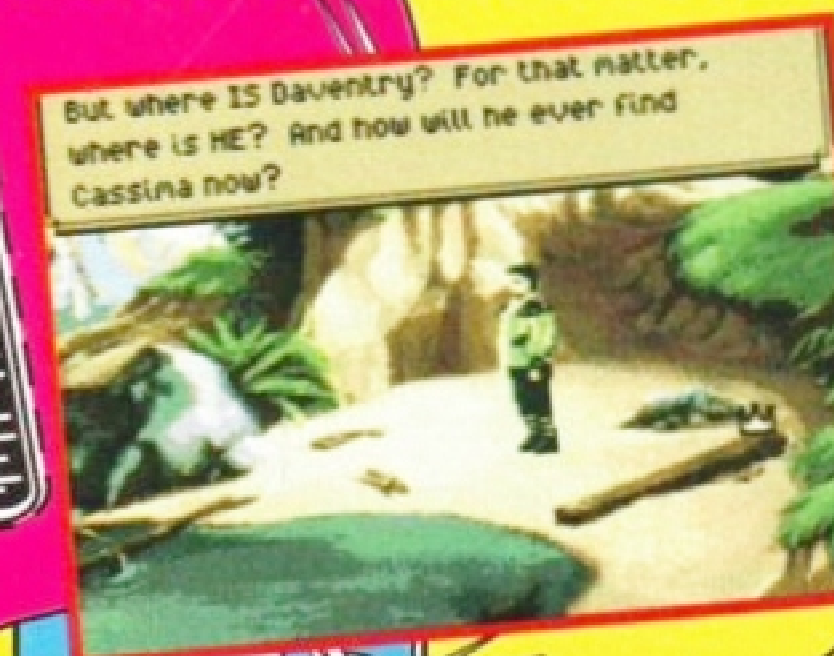
PLUS!!!

● Maggie Philbin invites you to Egg The Ed!

● BA Robertson's Open Air Top Pop Singalongasong!



● You've seen our All-Time Top 100, but now it's our turn to listen to YOU!! Take part in our monster-mega survey and win Amy's undying appreciation in compiling the definitive Reader's Top 100. Of all time!! No, really!!!





● Abba's Pop Palindrome Partython!!

...and don't forget that all the barmy inmates of the AMIGA POWER asylum and the cast of TV's famous Canoe Squad will be there too!!

See ya there, Thursday, August 18th mateys!!

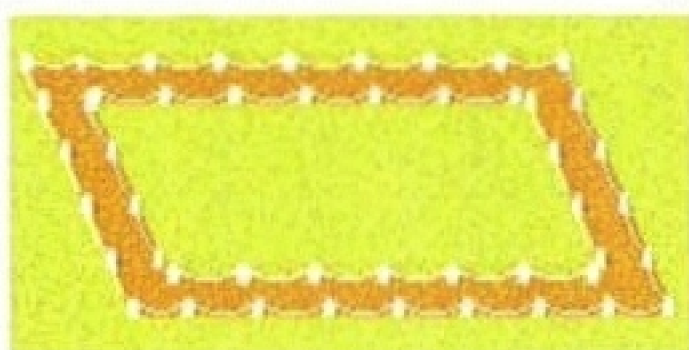
E OR BE SQUARE!!!

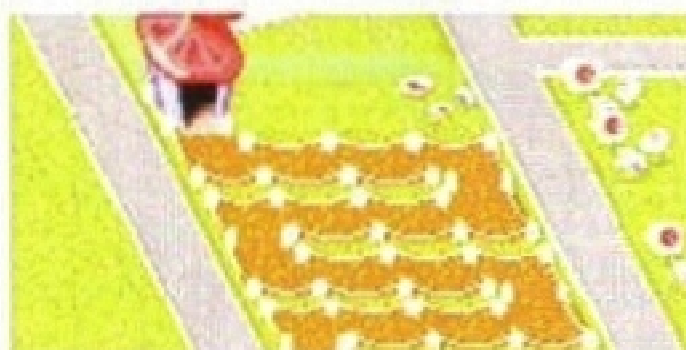
THEME

BUILDING A DREAM THEME PARK

Anyone familiar with brush painting in *DPaint IV* will feel at home while building the park. Below are some of the basic components that make up the infrastructure of a successful park.


Pathways constitute the basic building block of the park.


You can create a basic queue to direct the punters to the entrance of rides...


...and tweak the design for maximum efficiency when the crowds roll in.


Junctions can be a profitable location for shops and stalls.


Plant trees and rose bushes to make the park seem more pleasant.


After placing your ride, choose sensible exit and entrance points.

PARK

Exclusive! Amiga review



The main aim of *Theme Park* is simple. Start out with a modest wad of cash, build, maintain and constantly seek to improve a Theme Park and squeeze every last penny of profitability out of it.

To do this efficiently and effectively, you must learn and master the mechanics and disciplines of the game, but even before you do this you must first build your park. This is deceptively simple to do. Imagine cutting and pasting brushes and creating a collage in *Deluxe Paint IV*. That's basically what it's like. Only simpler and faster.

After initially mucking about and placing things willy nilly, the game forces you to think in terms of design. The aim of this is to make the most efficient use of space to maximise the number of rides, shops and amenities that constitute a profitable Theme Park. This is easier said than done. Only after many plays does visualisation of space-efficient designs begin to take place in your mind's eye. By this time, you'll have interacted with the little computer people who visit

Continued overleaf ➡

PARK RUGB

← the park. There's a lot more to these small folk than meets the cartoon graphic eye. Each one has sophisticated artificial intelligence algorithms programmed into their metaphorical little brains.

Apart from the initial sum of money you get at the start of the game, these people are your only source of income and need cultivation as a profitable resource. Each of them has their own traits and preferences, and acquainting yourself with their peccadilloes makes sense.

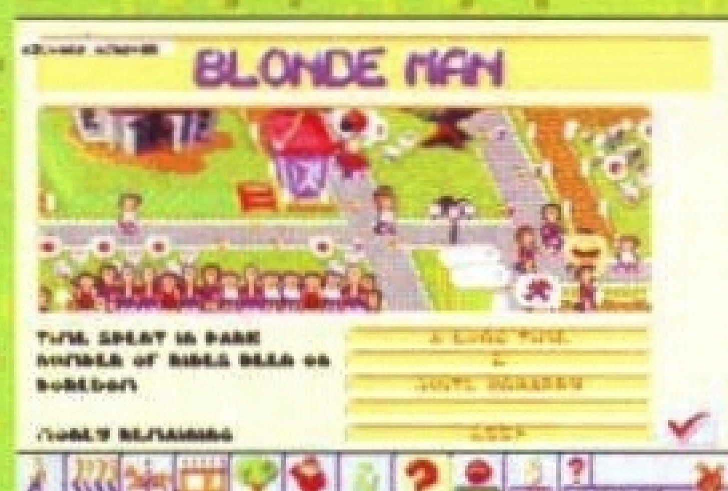
For example, young people pay most attention to the exciting rides. The more exciting rides you have, the longer they'll stay in your park. The longer they stay in the park, the more they'll spend on the rides and food. The more they spend, the more profit you make. The more profit you make, the more you'll be able to spend on building exciting rides. The more exciting you make the rides, the more young people you'll attract – ad infinitum.

Swings and roundabouts

Young people are only one of several niche types worth exploiting. But what about the oldies? They've got money to spend too. But their wants and needs are different. They're more likely to be impressed by facilities such as toilets, the amount of litter on the ground, the pleasantness of the surroundings and the quality of the amenities. So catering for older people should be a consideration too.

To aid you in your understanding of what the punters are thinking, you can opt to question them as they walk about the park – a form of instant market research. Replies are shown as thought bubbles above their heads.

The rides are one of the most important parts of the park. That's why there are so many of them.



The highlighted question mark lets you find out what the punters are thinking about the services and rides.



Successful negotiations with your staff and suppliers are an important part of running a happy business.



Regular checks on financial performance help cut waste, boost performance and build a profitable Theme Park.

There are many grumbles to be gauged. They can take the shape of the person being too hungry, too thirsty, peeved at the price of admission, hacked off at the lack of basic facilities, disappointed in the attitude of the staff and so on. There are so many of these that it takes ages to remember them all.

" Be prepared for a never-ending, nerve-wracking rollercoaster ride to game addiction hell and back. "

Keeping the almost innumerable variables balanced in your head is one of the great strengths of the game, but due to the very nature of the game's goals and mechanics, there's no perfect way to run the Theme Park and you'll constantly think of new ideas and approaches. Not one single theory can claim supremacy.

It's a mathematical model of life in a micro consumerist environment. In fact, if the mayor of Sim City met Rogue Supermarket Manager in a Theme Park, they'd probably dream up Peter Molyneux's prodigy. *Theme Park* lets you realise the dream.

It's a test of your intellectual capacity and ability to juggle figures in your head. Propeller-head marketing whizzkids with attitude, perceptive advertising people, retail managers with flair and anyone else who's ever balanced a budget will find rewards in the boundaries of this cyberspace Theme Park.

Big wheel of fortune

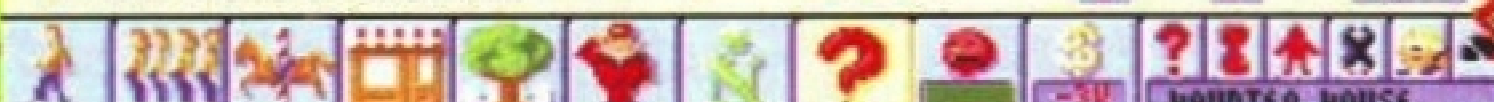
The poorer your strategies, and management skills, the quicker you fail – just like real life business ventures. But this time, bankruptcy means that you can start afresh without the worry of the bailiffs coming round to haunt you.

The way that the four core marketing concepts of product, price, place and promotion meld together to form such an entertaining whole is amazing. Marketing is as boring a subject as economics, yet *Theme Park* builds on these rudiments in a way that induces worryingly compulsive behaviour.

If you buy this game, set aside a pre-ordained time. Set an alarm if necessary. Do not overstep this time. If you do, prepare for a never-ending rollercoaster ride to game addiction hell. It's that intense. So hey, be careful out there.

Steve McGill





Check out which of your rides are the most popular with the punters.

THEME PARK



PROGRAMMERS
Bullfrog: MC Diskette, Demis Hassabis, Peter Molyneux

PUBLISHER
Electronic Arts 0753 549442

PRICE
£34.99 A500 and A1200

RELEASED
A1200 September 9,
A500 Sept 23

GRAPHICS 1 2 3 4 5 6 7 8 9 10

Cartoony, charming graphics. The real work's gone into the artificial intelligence routines.

SOUND 1 2 3 4 5 6 7 8 9 10

Atmospheric. Sometimes the effects are sinister, at other times they're pleasantly twee.

ADDICTION 1 2 3 4 5 6 7 8 9 10

Compulsive. Creates power-mongers of anyone smart enough to take the challenge.

PLAYABILITY 1 2 3 4 5 6 7 8 9 10

So many goals and strategies that you'll probably be playing for years.

VERDICT

" If entrepreneurial skills are your strength, then beware – you're likely to be addicted to *Theme Park* for years. If not, you'll probably only be addicted for a few months "

91%



The backgrounds in every level of *Putty Squad* are sumptuous, detailed and incredibly colourful. But why am I telling you this, you can see that for yourself?



The GI Pups you can see on this pic scream out with such a pitiful yelp when Putty punches them that you almost feel like reporting him to the RSPCA.



Parachuting GI Pups are the worst. One minute you see a helicopter, and the next they're descending on Putty and lobbing grenades at him.

PUTTY SQUAD

When System 3 announced their new platform game we posed the questions: will *Putty Squad* shape up? And will it stretch to a Format Gold score?



Even if political correctness seems like the tool of the devil intent on breaking free speech, you've got to question the ethnic ethics of this level – Palace of Baghdad. It seems just a teensy weensy little bit derogatory, if not racist, toward Arabs.

There are so many platform games on the market that, in order to stand head and shoulders above the crowd, a new game has to offer something special, if not unique, to interest the potential buyer.

Putty Squad contains several of the best platform game elements. The most important of these – in *Putty Squad*'s case, at least – are characterisation and attention to detail. *Putty Squad* oozes both of these features from each and every one of its pixellated, and beautifully-crafted pores.

Flexible friend

Putty is the eponymous central protagonist of the piece and he's a loveable little amorphous blue blob – take a look at the boxout at the top of the opposite page to see just how malleable and flexible he is.

He can wriggle, stretch, punch, bounce, run, melt, absorb, mould and inflate himself – whatever the situation demands. The layout of the various platforms and the demeanour of the many denizens loan themselves perfectly to these types of manoeuvres. As usual with platform games Putty has been laden down with a quite ridiculously dumb plot. So we'll not go into it in any great detail here, other than to say that Putty's task is to rescue several captured putties, collect stars to increase his offensive powers and make hilarious use of his ex-enemy – Dweezil The Ginger Cat.



The captured putties are strewn across each level in locations that vary from easy to find to just about, but not quite, impossible to fathom. Access to some of the areas requires ingenuity on the part of Putty's controller. And that's one of the main hooks of addictive gameplay.

If *Putty Squad*'s gameplay merely rested on the traversing and negotiation of tricky platforms, it would quickly falter and bore the gamer to tears. But no, all of the levels are dripping with effective, well-animated and humorously cute, cartoon-style guardians. Some of them even exude the same charm and strength of character as Putty or Dweezil themselves.

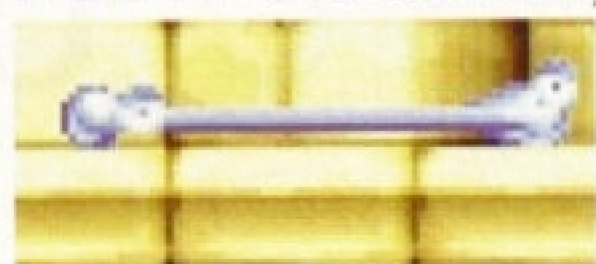
Malleable mate

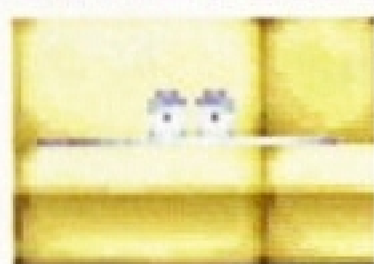
Take a look at these: Firework Imps, Frogs, Security Chickens, Hoodlum Chicks, Terminator Carrots, Cockroach Clusters, Floating Fakirs and, well you get the gist. And there are loads more would-be protectors.

The platform world inhabitants try to hinder Putty at every

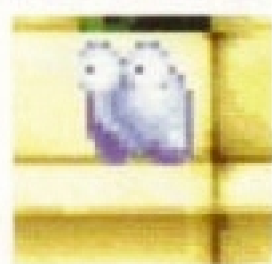


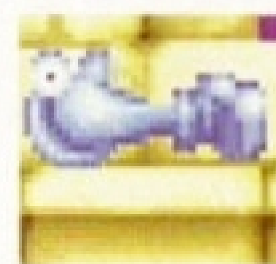
PUTTY'S PUNCH, STRETCH AND SQUASH WORKOUT ROUTINE

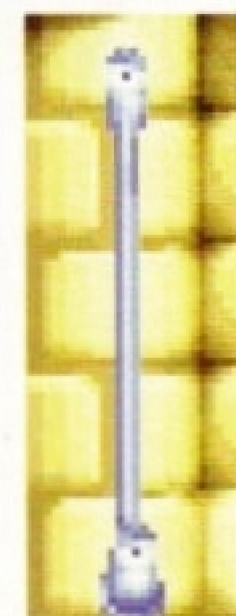

Stretching to the side helps Putty cover ground faster than he would by wriggling.


Melting like this helps Putty absorb various pick-ups.


Putty can jump as well as stretch.


And here's the standard Putty run.


Punches make a good meaty impact sound.


The upward stretch helps when climbing stairs.


X-Ray specs are useful for finding secret doors


Absorb a Fire Imp and Putty can act like one.


Inflate. Handy for inaccessible places.


The Putty balloon is very handy for scouting around large levels and locating captured Putties.

available opportunity. Some are easy to despatch, merely requiring a Putty punch. Others can be jumped on and then punched. Others require more fire power to dispose of adequately. Luckily enough, there are quite a few options open to Putty to do this. Firstly, he can absorb some Nitro – one of several useful objects lying around that Putty can use to help him in his quest.

Once he has absorbed the necessary pick-up, Putty can drop time delay bombs at will. This is an incredibly handy ability for disposing of assorted enemies and other bad things.



The funniest bit of the whole game is when Uncle Ted starts scratching and everyone else starts boogying.



There are bonus levels to be discovered throughout the game. Some, such as the one above, are incredibly difficult to complete. Which can be a good or a bad thing.


One of the more satisfying aspects about taking out the frogs is that they can be blown up. Pyromaniac alert.

Another method of killing the harder toonies is to call upon the services of Dweezil. You do this by absorbing a tin of cat food and then making use of it to summon Dweezil to your present location.

Pliable pal

If you let Dweezil kick Putty, he snaps his fingers, speeds off on his skateboard and leaves a countdown bomb. This is very useful, especially if you need to rescue a Putty that is protected by a ring of barbed wire.

Putty Squad is the best platformer that I've played for a while. The graphics are absolutely lush. The animation is top notch. The gameplay and difficulty levels are just about perfect and the attention to detail is staggering. All in all, a well-earned Format Gold. Buy it today.

Steve McGill

PUTTY SQUAD



PROGRAMMERS
John Twiddy

PUBLISHER
System 3 081-864 8212

PRICE
£29.99

RELEASED
September

GRAPHICS 1 2 3 4 5 6 7 8 9 10
Aesthetically, *Putty Squad* is the equivalent of high art in the style of 40s Hanna Barbera.

SOUND 1 2 3 4 5 6 7 8 9 10
Endearing and humorous. You want to take the game home and cuddle it.

ADDICTION 1 2 3 4 5 6 7 8 9 10
Apparently, a self-help withdrawal centre has been set up just outside Saffron Walden.

PLAYABILITY 1 2 3 4 5 6 7 8 9 10
Nothing could be simpler. The controls are obvious and very easy to use.

VERDICT

"Platform games are ten a penny nowadays, but *Putty Squad* is well worth the asking price. And that's worth lots and lots of pennies."

90%

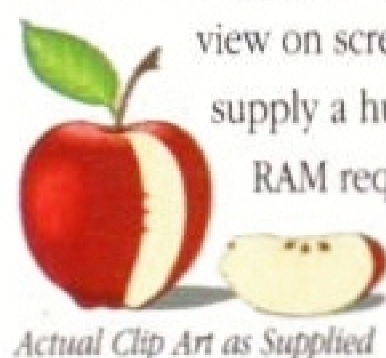
ur Laurels...



NEW Final Writer Release 2

Final Writer was launched last year with the power user in mind. It is the Amiga's only Hard Drive compulsory word processor - neither performance nor features have been compromised to maintain compatibility with floppy drive only systems. As well as having a unique list of features for the author of longer documents and publications - automatic indexing, table of illustrations, table of contents and bibliography generation - *Final Writer* with its **TextBlocks**™ was the first word processor to put a character (or group of characters) anywhere on the page, at any size and any angle. It offers a virtually unlimited ability for effects with graphics *and* text. Just like *Final Copy II*, *Final Writer* also includes **PerfectPrint**™ and has a set of tools to create structured graphics with new **FastDraw Plus**™ (now with additional functionality that includes new options like rotation). And... you can also access features unique to SoftWood with both the new **Touch Tools**™ & **PowerUser Bar**™ "one-touch" technologies. Simply 'clicking' a button, means you can define, change and save such things as the 'Paragraph Styles' (ie. Font, Font Size, Text Position, Bold, Italic, Underline etc.) and 'Layout Options' (left, right, centre or justified, bullets, line spacing, indents etc.). The options you have through single button selections are nothing less than remarkable! Indeed, one magazine heralded these as "the closest thing to Microsoft Word to appear on the Amiga"! Also uniquely, *Final Writer* can import, scale, crop, view on screen and output structured PostScript EPS clip-art images (we supply a hundred free with the package) to *any* printer (>2mb system RAM required). And... if you own a PostScript printer *Final Writer* is the only word processor with a set of output options including scaling, crop marks, thumbnails, and half-toning. Combine features like ARexx/Macros and **Text Clips**™, with others new to *Final Writer*, including floating palettes and UNDO/ REDO (on text, formatting *and* graphics actions) - and you have... ***Final Writer Release 2.***





Actual Clip Art as Supplied

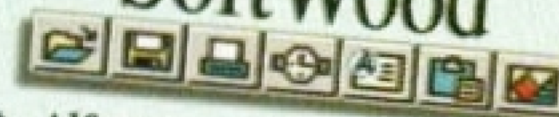
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graphical software requires more memory - dependent on the functions being used.

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We recently surveyed a sample group from of our tens of thousands of users asking for their opinions or comments about our software. The results were overwhelmingly positive with many users saying that **they regretted not buying *Final Copy II* or *Final Writer* much sooner!**

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When you can buy a brand new Amiga for under £300, it's obvious that software has got to be priced competitively. Even now though, some Amiga software vendors are raising their prices to counter faltering sales. Some even charge you, again and again, each time you call them for support! Our increasing sales mean we can now lower our prices to the best we've ever charged! Buying from SoftWood Direct ensures you get **the Best Possible Software at the Best Possible Price!**

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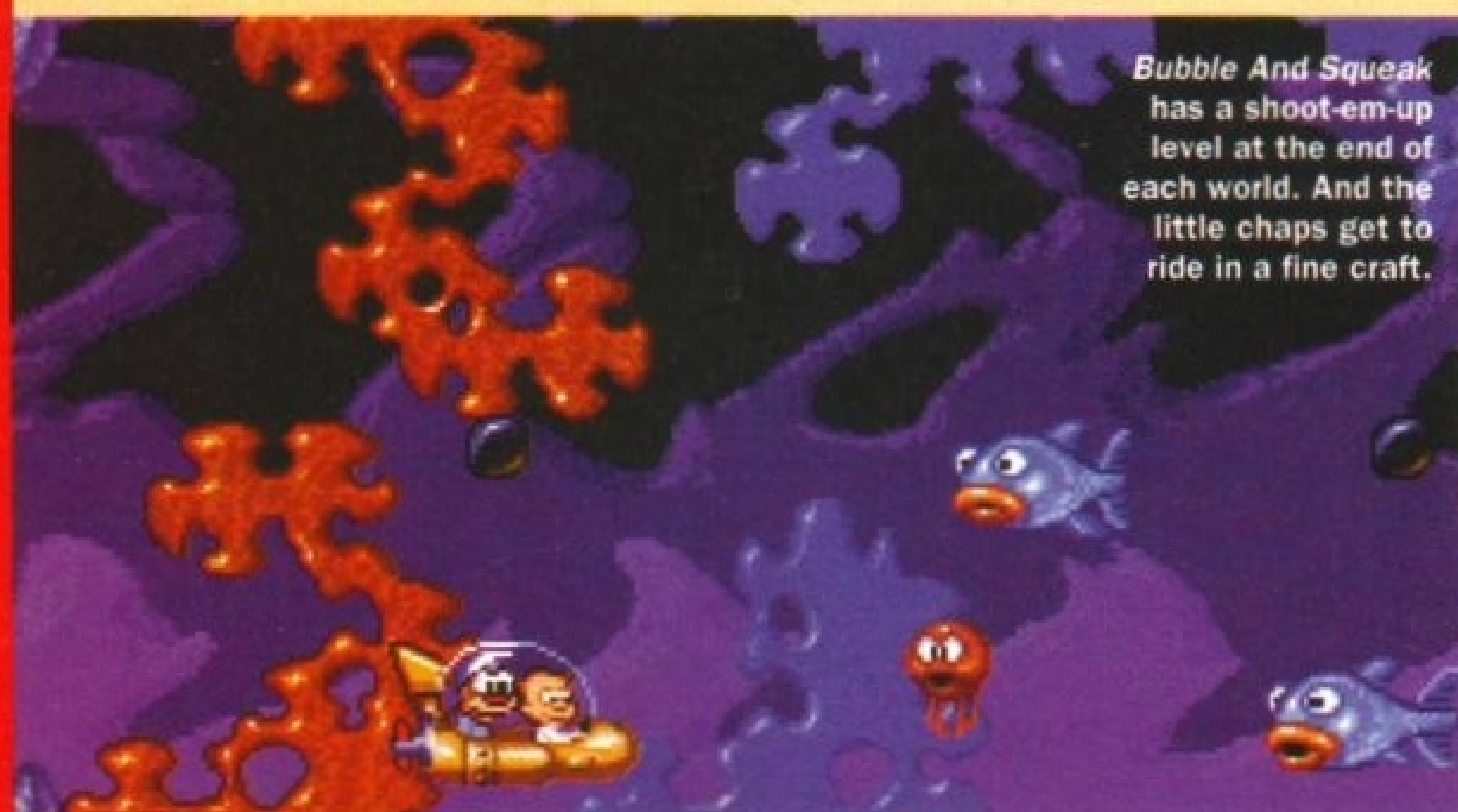
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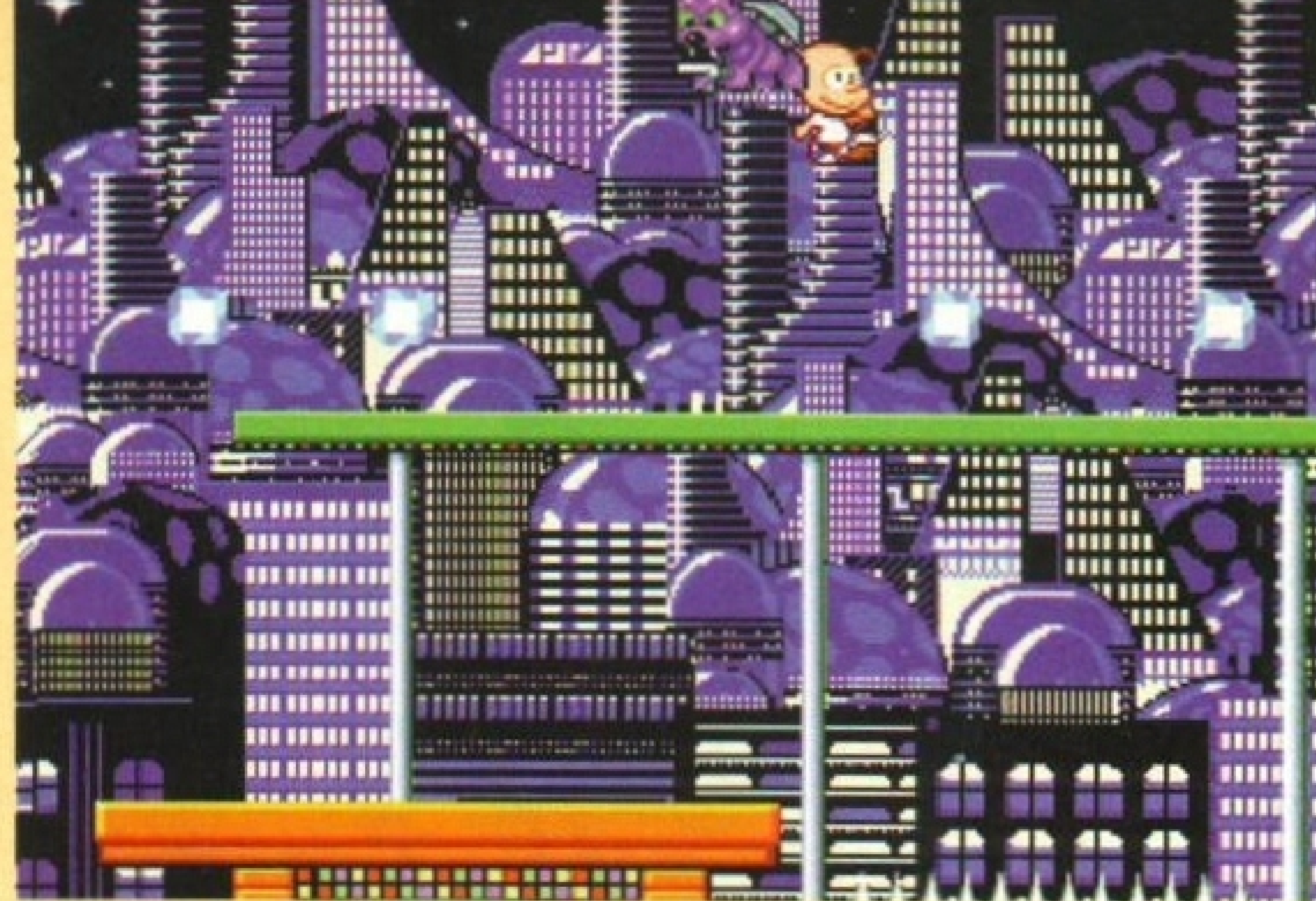
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Bubble And Squeak has a shoot-em-up level at the end of each world. And the little chaps get to ride in a fine craft.


Neon City is the last of the worlds and it's as tough as boots that have seen better days. Charlie Brown-ringer, Bubble, takes it all in his stride.

BUBBLE AND SQUEAK

There's nothing like a mess of fried potato and cabbage for breakfast. Except... bacon, eggs, sausage, tomato and chips (with beans).

Everyone needs a pal don't they? *Subbuteo* was always a much better game with two – crawling across the carpet on your hands and knees trying to perform for both teams of mini-men became a bind after a while, particularly when attempting to avoid the floodlights. However, I digress.

Bubble (the one who squeaks) has a pal – a very stupid one, but a pal nonetheless, and for that he must be grateful, though perhaps not eternally.



Bubble and sidekick Squeak (the one who is too stupid to squeak) never get to play *Subbuteo*. No sir, for their task is to (oh no, it's daft plot time) rid the formerly joyous planet of Grool of the heinous villain, Kat Of Nine Tails and his accompanying band of cronies.

The title screen warms the very cockles of your heart, delightfully portraying Squeak providing a comforting, protectively pally arm across the shoulders of Bubble, yet this glowing image couldn't be further from the truth.

Let me explain further. You don the cloak of Bubble, a short, balding young fellow while Squeak is the sidekick. You have to do all the work while Squeak, your be-masked, red-nosed chum follows automatically, a short distance behind.

And now the dilemma. In order to complete a level, you must usher Squeak to the top of the platform giving him a firm handshake upon realisation of the task – there are two ways that this can be accomplished.

You either let the blue chap come along for the whole ride, in which case extreme care must be taken when dealing with the nasties, or you can leave him on his own (risking baleful glances from your plump pal) while you clear the level of any obstacles before returning to escort him to the summit. Every time you pull down on the joystick,



Blow away the nasties and spinning coins appear for a few seconds. Collect a few to buy the candy to make Squeak a superpal.

Bubble makes one of two squeaky remarks; "come on", or "wait here".

Now as you can imagine, playing a platform game involves waggling the stick in all directions and at times you find yourself wandering across ledges, shooting fowl and the like, with the squeaky remarks ringing in your ears – poor Squeak doesn't know whether he's coming or going and you often have to backtrack and check he's OK.

Even with Squeak at heel, there's no guarantee that he can perform the manoeuvre you've just finished, which leads to moments of hair-tearing frustration. Imagine you're close to the summit, one more ledge to scale, Squeak but inches behind. You hop triumphantly skyward with consummate ease while your red-nosed pal misses the ledge completely and drops half-way down the level. He can be very stupid.

But we shall let it lie. We shall also let the fact that the levels gradually fill with water lie. It's not a problem early on but in the trickier, later levels it can be a mite disheartening as you attempt to get Squeak above water before seeing him drown horribly. Sob.

Bubble And Squeak also recognises joypads, which eliminates the problem of making Squeak stop and start by accident. So gripes aside, let us celebrate what is essentially a jolly platform romp. The 30 levels divide between five worlds and at the end of each one there's a shoot-em-up section to add flavour – the craft in which our pals travel is a Stingrayesque delight. And 10 bonus levels are also crammed in.

As is the tradition, the levels are by no means bereft of pick-ups. Collect the coins and you can buy Squeak gumballs which gives him a superpower – he becomes a tad more useful after consuming his favourite confectionery.

The worlds are reasonably varied, the puzzles are solvable and the levels organised – you never find yourself jumping on a wing and a prayer. *Bubble And Squeak* can frustrate but its endearing qualities pull you round and you end up grinning, albeit with one lip slightly curled.

Steve Bradley AF


Charlie Brown meets Zebedee. Unfortunately, there's no magic roundabout in sight.


Squeak is not long for this mortal coil as he gradually submerges.



Our pal in blue looks on in horror as his balding chum, Bubble, gradually sinks to the depths. And drowns horribly.



Upon completion of a level, the little fellows shake hands with gusto.



Poor old Squeak. He can see the gumball machine yet Bubble doesn't seem inclined to invest in any candy.

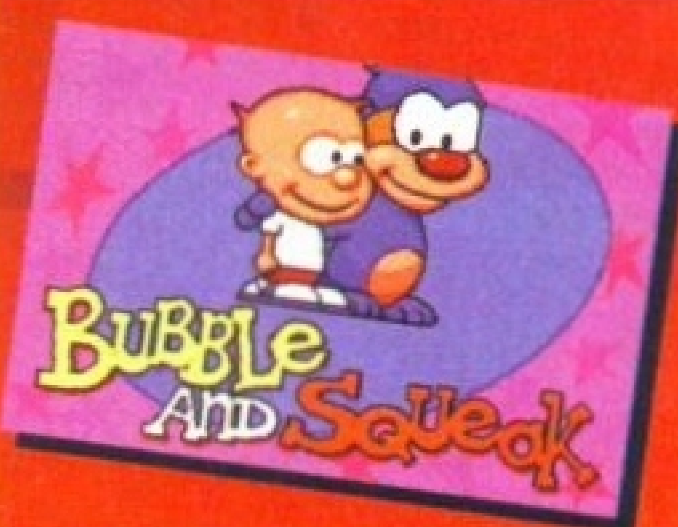


Eek a worm (sounds like a good name for a reggae band)! An air of uncertainty surrounds our heroes' quest.



And pigs might fly. Bubble can jump mighty high and has the added bonus of a hand that can shoot stars.

BUBBLE AND SQUEAK



PROGRAMMER
Alex Slater

PUBLISHER
Audiogenic 081-424 2244

PRICE
£29.99

RELEASED
Early September

GRAPHICS 9/10
Peanuts on acid. The parallax scrolling is fluid and the protagonists have character.

SOUND 8/10
The music is pleasantly pipeful although Bubble's squeaky voice grates after a while.

ADDICTION 8/10
Tricky one this. If you can see the comedy in Squeak's idiocy then you'll play for hours.

PLAYABILITY 8/10
Less frustrating with a joypad, this is frolicsome fun. Great for committed fans of the genre.

VERDICT

"*Bubble And Squeak* rides a fine line between hair-tearing frustration and endearing platform fun. The characters make the best double act since Morecambe and Wise."

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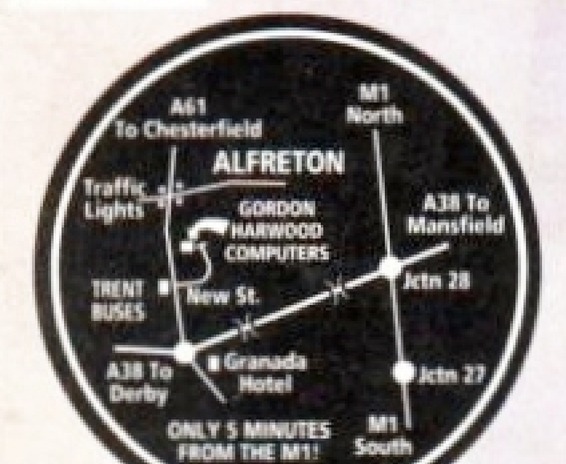
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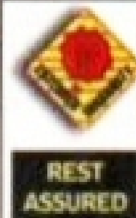
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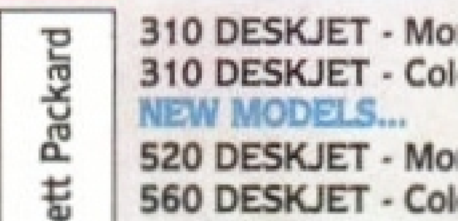
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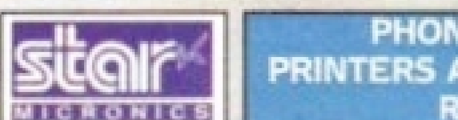


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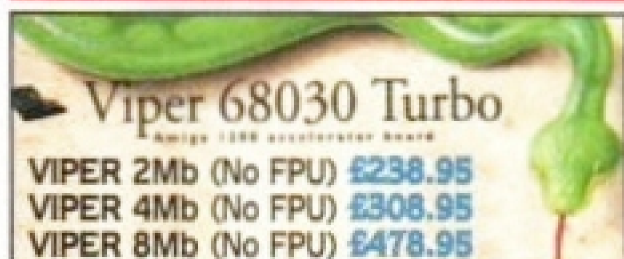
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A digression from the original *Ishar* is the inclusion of animated sequences, such as this one.



ISHAR 3

THE SEVEN GATES OF INFINITY

It has an even more convoluted plot than the first two *Ishar* games. But does it improve upon them?

It doesn't matter whether you're a paragon of saintly goodness or the personification of demonically malignant evil. If you crave security, you need some form of insurance policy. Especially if you happen to be in the business of malicious wizardry and have set your twisted mind on getting the fair people of the mightiest kingdom in Ishar under your ghastly thrall. You never know, pesky adventurers might pop up at the most inopportune moment and spoil your best-planned strategy for oppression.

That's what happened in *Ishar 2*. Shandar, the malevolent sorcerer anti-hero of the piece, was defeated and banished to the netherworld reserved for failed malignant tyrants.

Unfortunately for Ishar, the kingdom of Kendoria and its misbegotten inhabitants, Shandar took out an insurance policy in the shape of a third party planetary fire and conjunction clause.

Yes, as soon as two of the moons, the sun and the planet Ishar align, Shandar can cash in his policy and transfer his spirit to the body of a Black Dragon with a name that sounds like Weetabix (Wohratax). If this happens, the land of Ishar will be blighted.

Of course, this horrible scenario can be thwarted if you turn up at the right place and time – time travel features heavily throughout the game. Seven different eras and key plot points await visitation.

The engine driving the game is the same as the previous two *Ishars* – lots of mouse clicks and traipsing around to gain money, arms, armour, spells, character interaction, combat and stuff. Several changes have been made to the chassis however. The most noteworthy of these is at the start of the game. Aside from the ability to load in your favourite party of characters from previous Ishar excursions, you can also create a brand new party.

All of the major features – race, class, appearance, strength, constitution, agility, intelligence and wisdom are under the RPG'ers control and the abilities can be



The map of the city before it gets cluttered up with marker flags.

TOOL UP AND HIT OUT



Anyone familiar with the *Ishars* of old will recognise the inventory screen. Anyone else is going to have to take our word for it that they're the same.



Combat and control panel. Again, it's the same fare as of old.



Arrange fighting positions with this tool.



You start with about two spells. This guy's lucky.

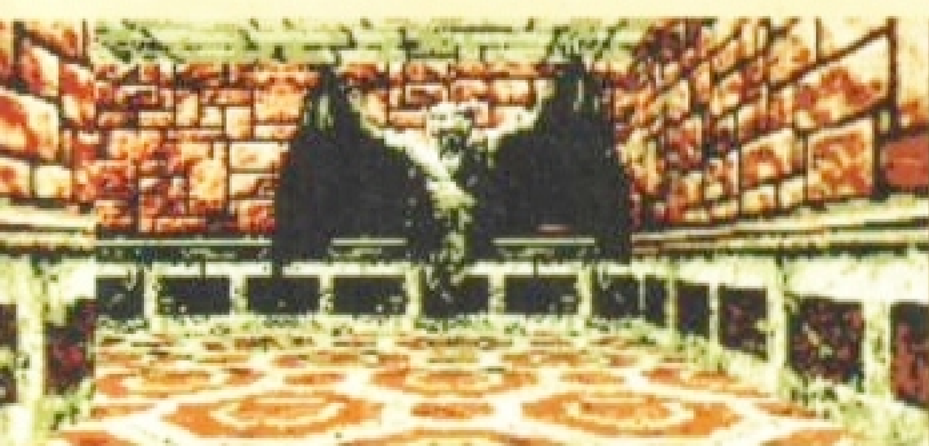


The character interaction screen. From here you can hire, fire, hot wire and heal fellow adventurers. It's debatable whether this is a good thing or not.



Not quite as flexible as the Tardis, this is the first of the Time Portals that you have to explore.




Harry the demon never quite managed to scare anyone.

adjusted in order to capitalise on the class chosen for that character. Creating a party from scratch helps to speed up the game.

Other changes include location flagging on the main map – if you visit a tavern, from that point onward it's pinpointed with a flag on the map. Each location, be it tavern, shop or armourers has a colour code. This is pretty handy even though the map inevitably ends up looking cluttered and messy.

The last of the changes worth noting is the inclusion of photo-realistic townspeople and assorted characters. The addition of these background characters means fewer U-turns, wrong turns and less general directional disorientation.

Oh, and the other reason for the characters being there is to enhance the atmosphere. But it doesn't quite work. Leather-clad fetishists rub shoulders with cider-swilling country bumpkins – the effect is ludicrously laughable rather than atmospheric. Worse still, these characters can't be interacted with, conversed with or fought with. It's a flaw and it spoils the role playing flavour.

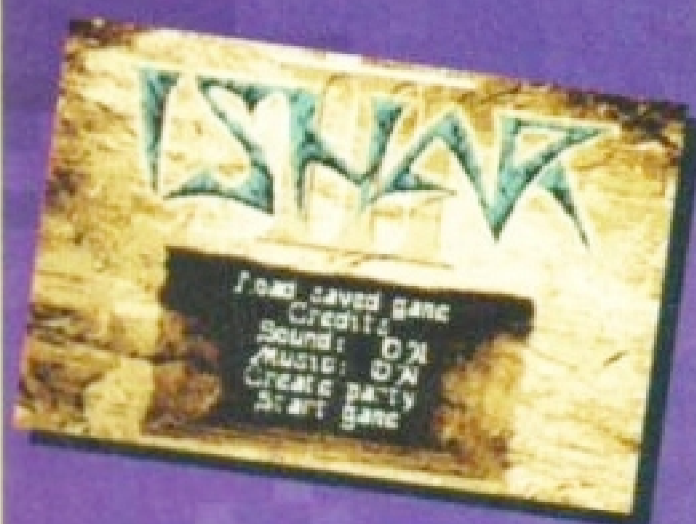
Gripes aside, *Ishar 3* is still recommended. Especially if you're a fan of either of the previous incarnations. The same criticism still applies to the actual mechanics of the gameplay – most of your time is spent traipsing around looking for fights to gain money before you can access the meat of the game in the form of puzzle solving and evil monster beating.

But, if that's the sort of thing you like, then *Ishar 3* delivers brilliantly.

Steve McGill


It's another of those pesky cardboard cut-out non-interactive city dwellers.

ISHAR 3



PROGRAMMERS
Silmarils

PUBLISHER
Daze Marketing 071-328 2762

PRICE
£32.99

RELEASED
Out now


NEEDS 1 MEG CHIP RAM

GRAPHICS

1 2 3 4 5 6 7 8 9 10

Familiarity makes the heart grow fonder. The graphics are still lush and lovely to look at.

SOUND

1 2 3 4 5 6 7 8 9 10

Functional. Nothing to wax lyrical about. Combat could be a bit more bashy and clangy.

ADDICTION

1 2 3 4 5 6 7 8 9 10

RPGers and *Ishar* fans will find *Ishar 3* addictive. Others may find the travelling time irksome.

PLAYABILITY

1 2 3 4 5 6 7 8 9 10

Trudging around continually becomes tedious. Combat needs overhauling in this instance.

VERDICT

“A miasmic mish mash of apocryphal Tolkienism, cut and paste plagiarism, hack and slash institutionalism and engagingly evil endeavours.”

72%



When running at top speed, pull down on the joystick and you spin, knocking out everything in sight.



Each level is littered with traps – spikes proliferate – sometimes you just can't get away.



Model cars and bullet-spraying airships are fiendish foes in Toy World.

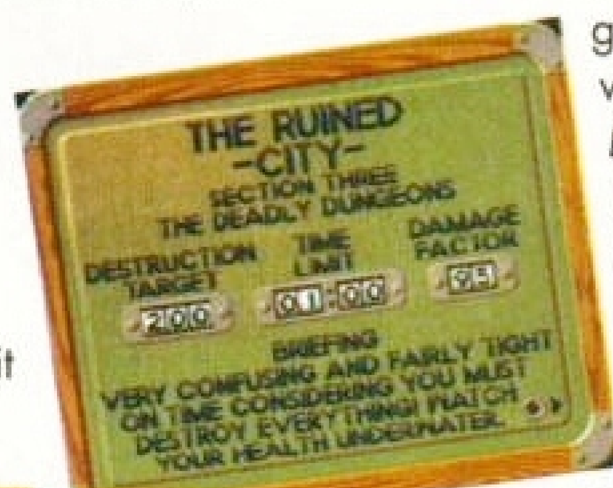


Technofear. Our Stone Age hero batters modern technology to pieces.

KID CHAOS

When a small child is driven cruelly from his Stone Age homeland to an Artificial Environment Centre sometime in the future, his socialisation process is likely to be affected. Not for him a trouble free upbringing of cheese cloth shirts, *Screen Test* and camping holidays in the South of England. No siree. This kid is gonna have a whole load of readjustment problems.

And as luck would have it, I'm not talking utter nonsense (well, I am) because Kid Chaos has found himself in exactly this situation.



Sporting an outfit which would have done an extra from *West Side Story* proud, Kid Chaos wants out of the modern world. To get back to his prehistoric paradise he must batter his way through five worlds of platform action. This is no cutesy affair; the Kid has a club which he can swing indiscriminately, crushing everything in his path.

He can spin and knock everything out of the way and… oh I can't go on with this; Kid Chaos is Sonic The Hedgehog – replace the blue spiky thing with Kirk Brandon from popular Eighties rock combo *Spear Of Destiny*, bring to the boil and simmer. A recipe for success or half-baked nonsense?

Anyway, each world is split into four levels, some huge, some short but devilishly tricky, concluding with a classic-style arcade game at the end of each world, including a *Breakout* and a *Space Invaders* clone. And my, they are splendid fun.

But what of the meat? The worlds themselves aren't wildly original – but then you could say that about most platform fare. They range from Toy and Techno lands to Ruined Cities and Toxic Wastelands. No, what you get is speed – if you feel the need. Kid Chaos is one of the quickest fellows around – you bound along taking out the nasties and the power pods *a toute vitesse*, as they say somewhere abroad.

It's darned tricky though. At the end of each level you're informed of the damage done and as often as not only 50-60 per cent has been completed. And the task times differ greatly – on one level you may have 15 minutes to bob around while on the next it could be only 90 seconds, which means collecting as much time as possible, and it can be frustrating, particularly when the exit is elusive.

Some of the manoeuvring is very tricky, and you're often caught between grabbing the pick-ups, carefully avoiding the many traps and just bombing along hoping everything will be all right.

But *Kid Chaos* is a pretty comprehensive platformer. The worlds are varied enough to sustain interest and the parallax scrolling is smoothly efficient, though whether you need another platform game like this is another question. But enough. The bottom line – *Kid Chaos* is fun. And that's what counts.

Steve Bradley



Hanging around underwater saps your energy levels, so head for the surface.

ENTERING THE LAW OF CHAOS...



Batter the balls to break the walls.



Blow away those nine speeding barrels.



Hit the teddies and avoid the ducks.

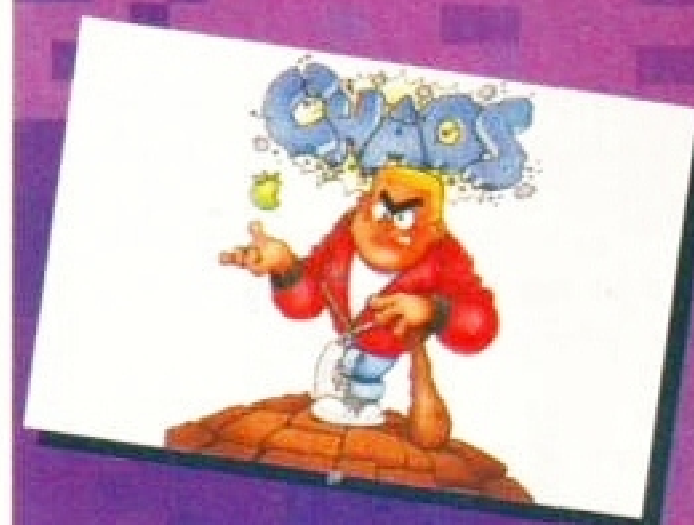


Er... Wonder what you're supposed to do here?



Watch out for the spikes and shatter the ceiling.

KID CHAOS



PROGRAMMERS
Magnetic Fields

PUBLISHER
Ocean Software 061-832 6633

PRICE
£25.99

RELEASED
End August

GRAPHICS 8/10
Smooth parallax scrolling, a pleasantly thuggish sprite and detailed animation.

SOUND 7/10
You can turn off the music and have only the FX – as they say. And we like that.

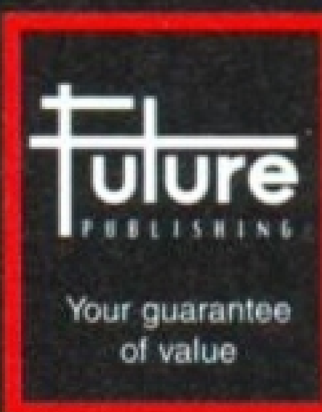
ADDICTION 7/10
Not frighteningly addictive, but you just can't wait to get to those end of world sub-games.

PLAYABILITY 7/10
Controlling the Kid can be fiddly at times, particularly because the game is so speedy.

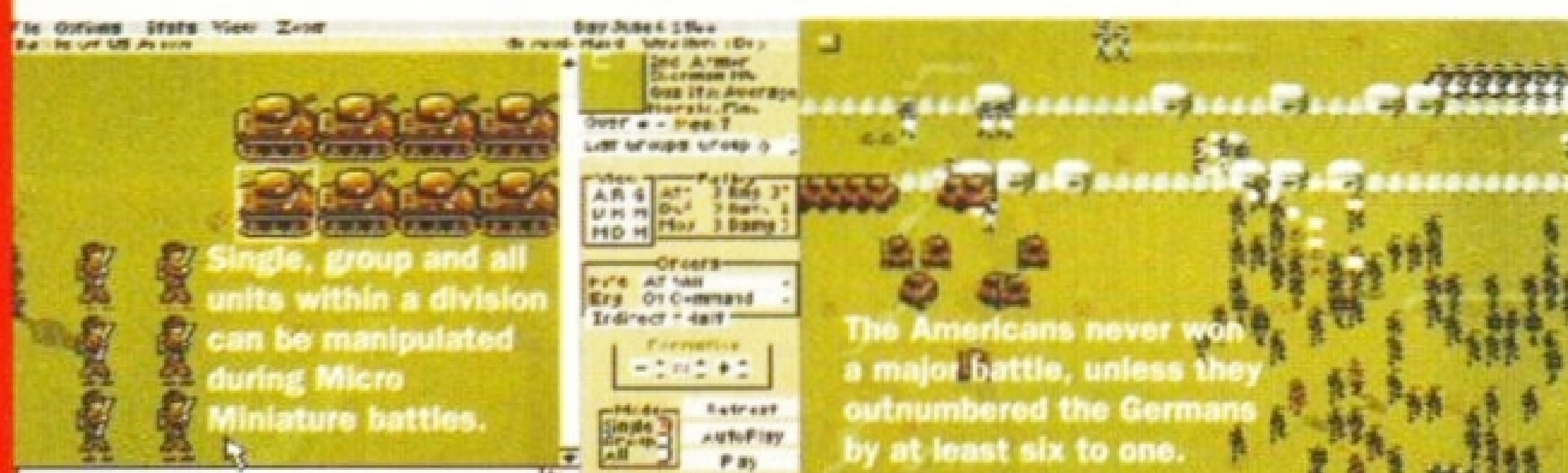
VERDICT

"*Kid Chaos* is super *Sonic*, gin and tonic – wildly frustrating, yet in parts addictive. The chances are you've played its like before but *KC* is well-executed platform fare."

79%



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D-DAY

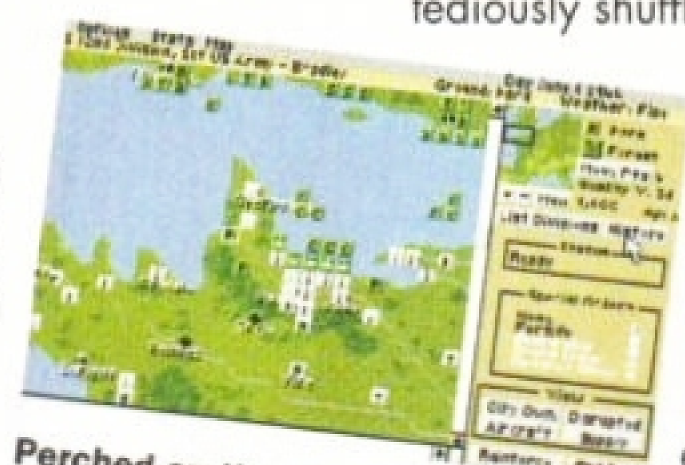
THE BEGINNING OF THE END

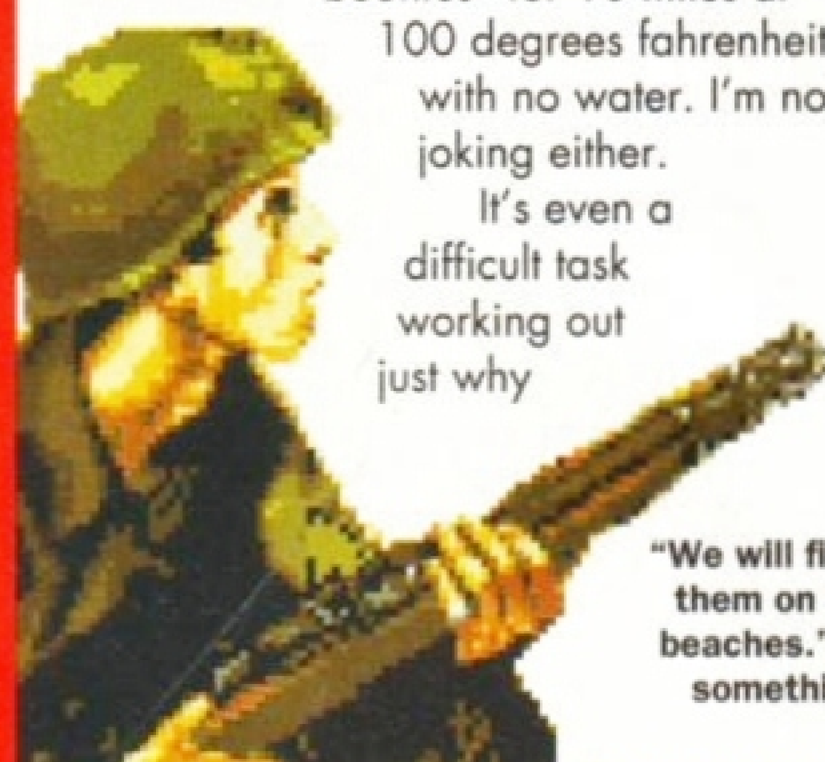
If the first casualty of war is innocence, then the first casualty of poor wargames must be patience. The initial test of your tetchiness comes when you're confronted with the tortuous terrain of the manual layout. Many wargames of this depth and complexity offer a quick-start tutorial. It familiarises you with the controls and quickly introduces you to the potential of the game – making the learning curve easier to climb.

The only thing is, *D-Day*'s tutorial is the equivalent of "humping the boonies" for 10 miles at 100 degrees fahrenheit with no water. I'm not joking either.

It's even a difficult task working out just why the tutorial is so unhelpful. It may be that the game's user interface is just so unhelpful. There are loads of little buttons to press, but unfortunately, there's no visual or aural feedback informing you that you've actually pressed the button, or that the button press has registered with the Amiga.

Buttons like this should indent when they're clicked on – in gaming terms and user terms, it's good manners. Something that most gamers expect nowadays. Consequently, every time you play *D-Day*, it feels as if the programmers are being rude to you which is unsettling and ever so slightly distressing.


Perched on the edge of danger, the allies prepared to advance.


"We will fight them on the beaches." Or something.

But no, the main reason for the tutorial's unhelpfulness is the way it's written and presented – no pictures, illustrations or diagrams. Learning curve times could have been drastically cut with the inclusion of at least a few cursory pictographs.

The game doesn't play that well either. It starts just as the landings are about to proceed. Control of the armies is by individual unit (divisions) and there is no opportunity to move divisions en masse, which is a shame.

Much of your time is spent tediously shuffling individual ground units around. Sure, productive use of all this movement can give the gamer a strategic edge, but so much time is spent doing this that you end up not caring what becomes of the units – just so long as you get them on to the beaches and marching eastward. Some sort of macro command would have been appreciated.

Individual battles are taken care of by the familiar (to some anyway) Micro Miniatures combat sequences. Take a look at some of the screenshots on the page to obtain a better idea of what they look like.

The Micro Miniatures help the gamer fight battles at an almost individual level. Like the rest of the game, the user interface is clumsy. But this part of the game is the most enjoyable, if only because you can split up units and try out manoeuvres.

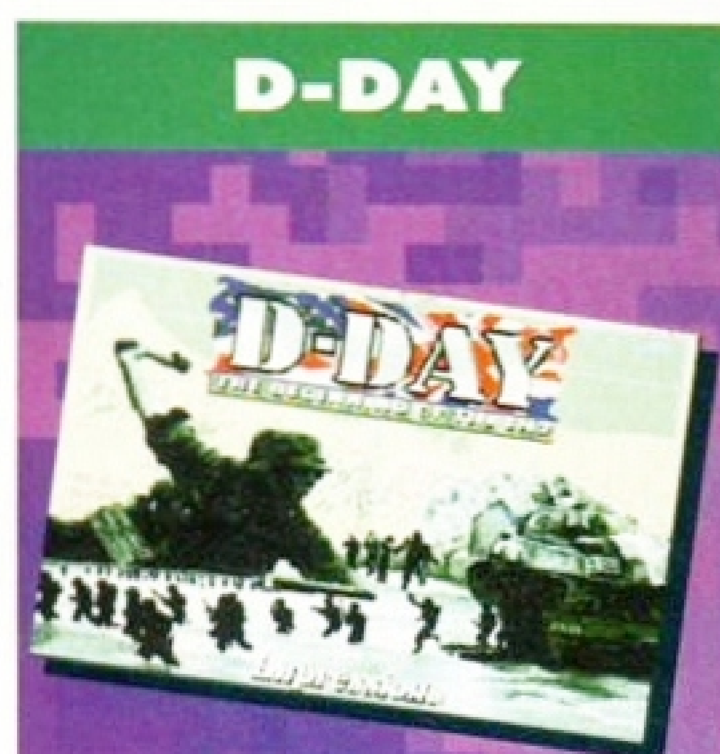
If you're a die-hard, committed wargamer you may like *D-Day* – there's hours and hours worth of play tucked away in here. Anyone else should give it a miss.

Steve McGill





D-DAY



PROGRAMMERS
Edward Grabowski, Chris Bamford, Edward Pugsley, Erik Casey, Jason Rinaldi.

PUBLISHER
Impressions 071-351 2133

PRICE
£34.99

RELEASED
Out now

GRAPHICS 1 2 3 4 5 6 7 8 9 10
Very simplistic. With a poor choice of colour to represent the allied units.

SOUND 1 2 3 4 5 6 7 8 9 10
Spot tunes between battles and semi-realistic vehicle and combat sounds during Micro Miniatures.

ADDICTION 1 2 3 4 5 6 7 8 9 10
Would you be addicted to something that looks like Lego inside your Amiga?

PLAYABILITY 1 2 3 4 5 6 7 8 9 10
Tiny eye-squinting graphics severely let down by a clumsy user interface.

VERDICT

"There's no doubt that *D-Day* was one of the most heroic struggles ever. Sadly, getting to grips with the game happens to be one of the most ignoble struggles ever."

54%



Rewrite World Cup history with Ascon's *On The Ball.*



Access all the controlling elements from this logically laid out office.

Football's football. If that weren't the case, it wouldn't be the game that it is.

ON THE BALL
WORLD CUP EDITION

Take football management as the basic premise of a game. Stylise and refine the inevitable number-crunching textual element. Finally, wrap it up and lovingly encase it in lavish retina massaging aesthetics. Well done, you've just about grasped the impact and concept of *On The Ball*.


Attempting to keep everyone happy can result in a headache.

Ascon are a German outfit and they're the people responsible for *The Patrician* (*AF51* 89%). Aside from being a very playable trading game, *The Patrician*'s main impact lay firmly at the door of its opulent, attention-grabbing graphics.

On The Ball adopts a similarly effective mechanism. Rather than being a traditional text-based grid system, each of the information and control screens is a scanned-in picture of a watercolour painting.

The operation is implemented by sweeping the mouse over the screen in the same manner used in adventure games. At first, this is a bit confusing. Football management game preconceptions are hard to break. Take a look at the control screen on the top right of this page. All of the functions are logical and are related to their graphical representation. For example, if you want to see the latest headlines in the press, click on the newspaper on your desk.


Chop and change your team at will from this screen.

This system of information presentation could easily have slipped into graphic overkill. Fortunately, the game engine and control system is slick, unobtrusive and reeks with playability.

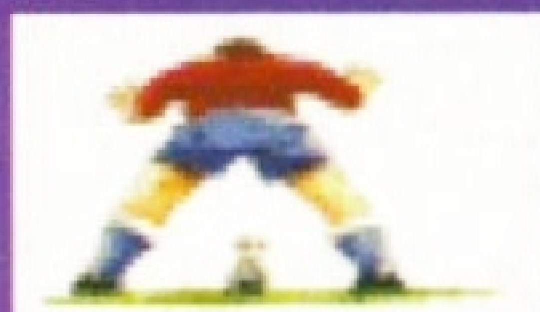
The game viewed as a whole looks and feels like *Beneath A Steel Sky* or *Innocent Until Caught.* As such, you tend to end up concentrating on playing the game rather than remembering abstract rules, results and fixtures.

The most important feature of *On The Ball* is the players. Their form is affected by all sorts of events, both physical and psychological. Remembering the performance of each one can make all the difference with team selection and overall rating. Thankfully, the players' abilities only depend on two traits, strength and form.

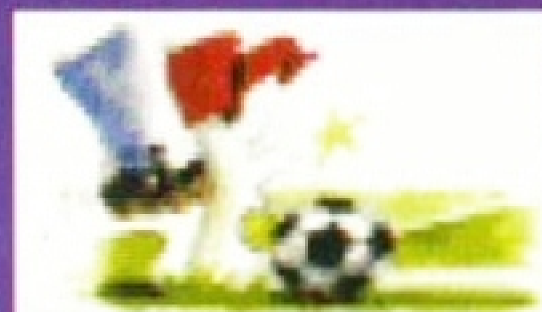
Form is the most volatile of the two. It can wildly fluctuate depending on external events such as training, domestic life, injuries, not being selected, personal talks with the coach (you) and response to

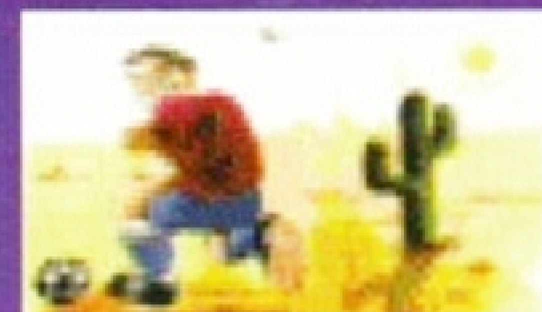
NO PAIN, NO GAIN

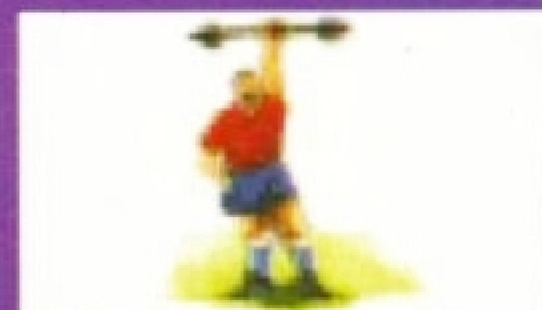
Training can improve the form and strength of your team. The following is the training regime that you can choose to inflict on your players.

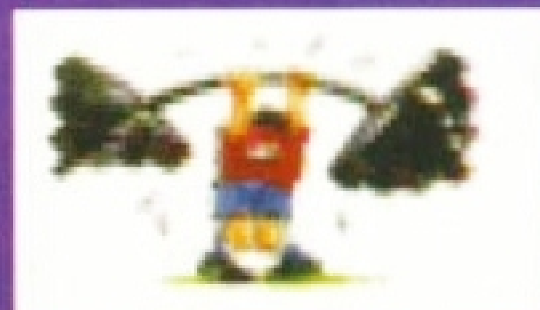

PENALTY

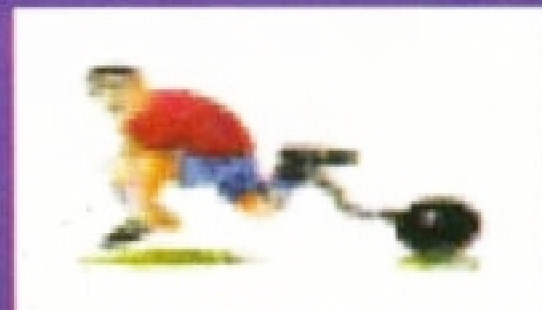

FREE KICKS


STANDARD

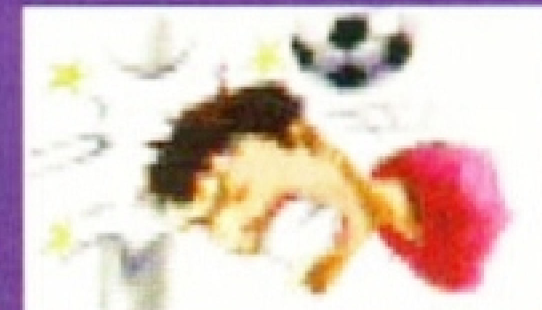

SOLO RUN


EASY FITNESS


HARD FITNESS


PUNISHMENT TRAINING


SPRINT


HEADER



Match highlights with *On The Ball* are the best you'll encounter in any football management game.



Penalties are the one form of interaction in the match that the coach can take part in.

the media – an important part of the game is the performance of the coach at press conferences. Saying the wrong thing in public can affect the morale and consequently the form of the whole team.

Of course, these elements wouldn't be important if the mechanism and graphic representation of the game in play wasn't up to scratch. The game performance is the most fun. It uses a combination of textual commentary and animated highlights.

The highlights are the best I've ever seen in a football management sim. They use a combination of long, medium and close-up views of the action which cut and flow much like watching a water coloured *Match Of The Day*.

A genuine feeling of tension builds up when your team make a break or are under pressure from the opposition's attack. Despite the number of games I played in the process of this review, fatigue or boredom with the highlights never entered the equation. They still managed to induce mild excitement and that's got to be a good thing.

Good thing or not, there are a few gripes regarding *On The Ball* that afflict all football management games. And that's the sections where you're left to screen watch. The worst culprit is the training section. The intention behind the training is player improvement – a good idea. Unfortunately, you have to watch the whole thing as a passive spectator. You can't click out of it or abort or speed it up, you just have to sit there like a lumpen mass and observe.

Admittedly, there is a running textual commentary which informs you of who's improving and who's not. But the achievements of individual players is summarised on a post training screen anyway, so why are you forced to wait? It's a dark grey, verging on black, mark against an otherwise very impressive gaming performance from Ascon.

Gripes aside, *On The Ball* is the best management game you'll play. It's atmospheric, addictive and incredibly playful. Recommended.

Steve McGill



Fine tune your match tactics from here.



Relaxation by the pool is an important part of every World Cup.

ON THE BALL
WORLD CUP EDITION



PROGRAMMERS
In-house

PUBLISHER
Daze/Ascon 071-328 2762

PRICE
£29.99

RELEASED
Out now



HARD DISK INSTALLABLE

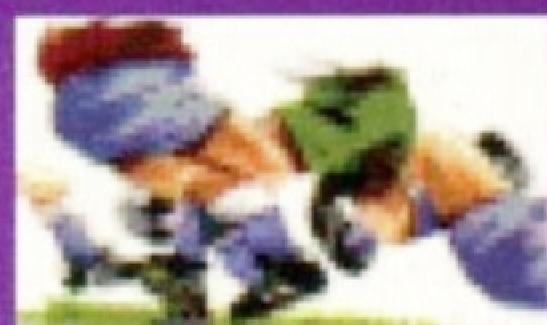
GRAPHICS
1 2 3 4 5 6 7 8 9 10
As beautiful as an oasis in the middle of the desert to a man dying of thirst.

SOUND
1 2 3 4 5 6 7 8 9 10
Not a great deal of sound other than spot effects and a few tunes you can choose yourself.

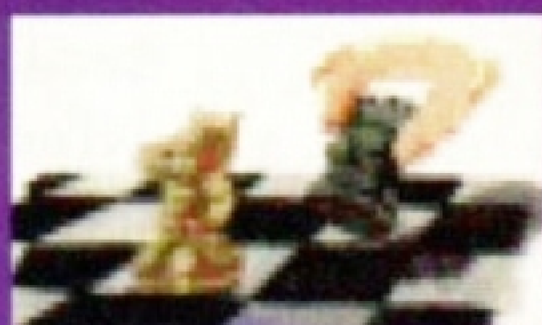
ADDICTION
1 2 3 4 5 6 7 8 9 10
From kick off, the game pulls you in and keeps you hooked until the final whistle blows.

PLAYABILITY
1 2 3 4 5 6 7 8 9 10
Easy to get into. One of the best control systems of any football management game.

VERDICT



TACKLING



MOVE



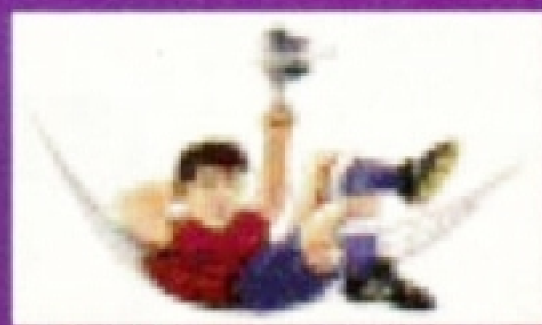
OFFSIDE TRAP



BEAT THE OFFSIDE TRAP



GYMNASTICS



REGENERATION



ONE TO ONE



TRAINING GAME

" This is *Beneath A Steel Sky* for football fans. *On The Ball* will grip you and won't let you go until you've won the World Cup. "

80%



This pooch-based game has gone to the dogs.



When you click on your chosen team, a handy football bounces on to the map pinpointing the geographical location of said team. It's most helpful.

WORLD CUP USA '94

Oh dear. Oh dear, oh dear, oh dear. The official footie game for the World Cup goes on sale well after Brazil have lifted the cup – and what on earth could have held it up?

Anyway, the box arrives on my desk and I bung the disks into my trusty A1200. Guess how long it took before I got two teams out on to the field for a kickabout? Go on. Six minutes and 13 seconds. So I play this really average footie game and decide I want to replay the game, as you do when reviewing stuff.

How long does it take to get the same two teams back out on the park? Well over four minutes, and no mistake, guvnor.

Poor saps

Sensible Soccer takes a matter of seconds; *World Cup USA '94* a matter of minutes. When will these people learn? As luck would have it for US Gold (think irony here), the game was out on the shelves before we received a copy so the poor saps who rushed out and bought it weren't to know these trifling details. And Lord knows how long it takes to load on an A500 (*it's your job to know – Ed*). Sorry Ed. However, it is hard drive installable which dramatically cuts the loading times, but this is one of the few points in the game's favour, and not everyone has the said desirable piece of hard drive equipment.

Anyway, what the hell's going on inside there to have to swap the disks twice to replay a damn game of football. And I swear, if I ever see the loading screen picturing that daft World Cup dog clutching a disk and sliding the shutter back and forth I'll, I'll... well I just will, right.

So I install it on to my hard drive and calm down a little. Upon loading, you're treated to a barrowload of pooch-based icons – and they're baffling. What's wrong with words such as Friendly and Tactics? Why do you need lots of little dogs doing stupid things?

This game has more options than Sainsbury's have trolleys but what's the point when the basic standard of gameplay is below par, the major fault being that often you are not controlling the player closest to the ball. Yes, I was going to get around to the game itself. And I have.

Nearest toilet

World Cup USA '94 uses the now traditional top-down view but the sprites are horrible and run like people desperately heading for the nearest toilet. This is the official game of World Cup '94 – why are none of players' real names used? Answers on a postcard to US Gold.

This is by no means the worst football game ever, it's just that I can't think of any reason why you should buy it if you've already got *Sensible Soccer*, which is both smoother and far more playable. And easier to load. *World Cup USA '94* is desperately average and I'm disappointed because I had hoped this was going to be a real contender. Oh, by the way, the music is quite tremendous.

Stephen Bradley


Floored by Johnny Foreigner, Alvin stayed on the ground and the menace was booked. Hurrah!

World Cup USA '94 is riddled with the 'incredibly daft icon' syndrome.

The pitch is divided into nine sectors enabling you to tailor formations accordingly. Apparently.



WORLD CUP USA '94

PROGRAMMERS
Tiertex

PUBLISHER
US Gold 021-625 3366

PRICE
£25.99

RELEASED
Out now

GRAPHICS
Ho hum. Not the worst ever but *World Cup USA '94* is hardly a visual feast.

SOUND
The referee has a wonderful whistle which he pheeps now and again. Good theme music.

ADDICTION
I don't want to write about it nor do I want to play it. Mind numbingly disappointing.

PLAYABILITY
Yes, you can have the odd game in between the horrendous disk accessing.

VERDICT

"Although it was eagerly-awaited, *World Cup USA '94* is extremely disappointing, and is not going to find favour with many Amiga footie game aficionados."

48%

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League & Cup : Premier 22 teams, Division 1,2 & 3 have 24 teams, Play-offs, Tables. 7 Cup competitions with precise rules (2 legs, extra time, away goal rule, seeded draws, European Cup tables, 5 subs, non-domestic player restrictions etc.), Finalist route to glory.

Games : Yearly fixture/previous list, Week fixtures/results, Results from previous meeting with opponent (goes back up to 6 seasons).

Players : Real life statistics reflecting the start of 93/94 season with real positions, height, age. Live transfer market, Contract & wage negotiations, Preferred foot (left/right/both), Loans, Injuries, Training, Special talents, Trainees, Goalkeepers (separate skill categories), Defenders, Midfielders, Attackers & Utility, Retirements, Foreign transfers, Unhappy players, Top 10 Hot shots.

Team : Training, Tactics (15 different styles), Aggression, Formation allows specific player field settings (Left winger, Sweeper etc.).

Club : Sponsorship, Ground improvements, View opponent, Finances

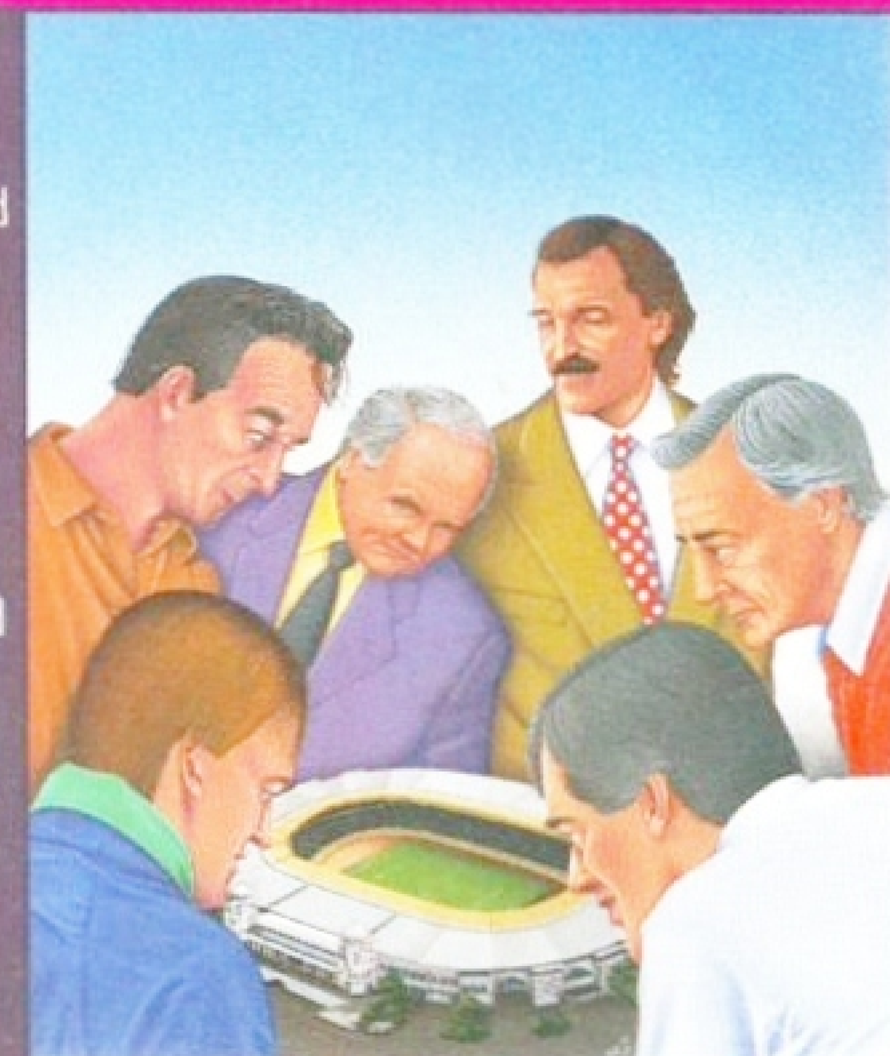
The Match : Real time scoreboard reporting goals & injuries yellow/red cards, Sound effects, Interventions permitted at any time to change tactics, formations and make subs. Physical graphical penalty participation (optional). Over 80 different referees.

Other : Fast load/save, Printer access, 20 Options to set various game preferences, Instruction book, Easy to play, Technical support.

Plus : Over 100 other meticulous refinements impossible to list here.

Editor: Allows you to amend various items in saved games. £12 Extra

Scottish : Dedicated version full details upon request.





STABLE MASTERS VERSION 2

This game has been designed to be as close to real racing as possible. Five years of development by a clever racing expert has led to the second revision of this Flat Horse Racing Simulation.
Up to 4 players can participate as Owner Trainers with the primary objective of becoming the top rated trainer, in respect of prize money won, at the end of each racing season (March to November). There are up to 35 other intelligently controlled computer trainers to compete against and compare your personal performance. To achieve this aim you must discover a potential champion and train them so that they become capable of competing well and winning any of the 47 big prize money races (Handicap and Group). eg. The Derby
To give you an idea of the tools provided in this game to assist you reaching your objective we have listed the main features below:-

- 250 horses each with over 60 independent variables.
- 26 different race courses (2 all weather), real life characteristics mirroring the diversity of racecourses in the UK (descriptions provided).
- Formbook and Win Summary Cards cover the previous 200 races.
- Animated race display or just the result. View Declaration List for races.
- 20 Jockeys who vary in ability and booking fees, Orders & Feedback.
- Very informative report by Head stable lad. Tipsters. Bookmakers.
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Inside Knowledge : Unique tips from contacts in the know eg. includes a list of horses expected to win next race.

Monthly Updates : Recommended optional extra and if it fails to break even we'll send the next one free of charge.

Program Price : £99.95 Buy now before success forces increase.

Computers : PC Compatible, Atari ST and Amiga.

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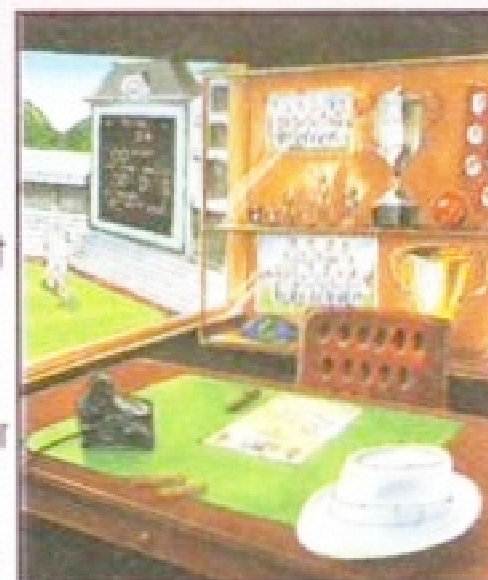
CU AMIGA MARCH 1994

"Oracle is, without a doubt, the most impressive one I have ever come across."
"Oracle is stunningly accurate"
"if you're really serious about your gee gees, there's no better package to lay your hands on."

CRICKET MASTERS

This is a purely managerial cricket manager game that concentrates on strategy and includes plenty of relevant statistics. The game has been designed and developed by a true fan of the sport. It replicates everything that a real manager has to contend with and it's a totally unique production that all Cricket fans should experience.
A summary of the main features is shown below:-

- AXA EQUITY & LAW 18 league county teams, 50 overs per game.
- 4 Cup competitions including Benson & Hedges, Nat West.
- 20 different match umpires with accurate names and strictness.
- Accurate player details Surname, height and age.
- 27 different player attributes. Most skills have a direct impact on the effectiveness of each individuals actions during a simulated match.
- Easy player selection. All game text is clearly presented.
- Batting and bowling averages. Top batting and bowling tables.
- 3 Different training intensities to boost batting, bowling or fielding.
- Weather, pitch and light often make an impact on ground condition.
- Full match highlights let you watch the action ball by ball with full graphics and/or realistic sampled sound effects for significant events (Fours, Umpire decisions, etc.). Interventions are permitted at any time to change batting tactics or fielding placings.
- 3 Batting/Bowling classifications.
- 15 different field placings.
- Full scorecard results with best batting and bowling figures.
- Other staff (Physio, Groundkeeper, Scout) can be hired and fired.
- Annual league fixtures listing. Current week and last league results.
- View current cup competition draws and historic records.
- Real time transfer market. Player contract and wage negotiations.
- Sponsors, Finances, Poor ground fines, Manager rating.
- 15 Options to alter game prefs., Load & Save game, Printer access.
- Full instruction book with plenty of examples. Plus Many More.



WORLD CUP CRICKET MASTERS

A fantastic graphical and/or tactical representation of Cricket that has been completely written by a traditional fan. You can physically participate with batting and/or bowling or leave it to the computer to automatically handle. See full feature list below :-

PLAYER VARIETY
- Rated on 8 adjustable factors.
- Left and right handed players.
- Range of batting types.
- Editor to amend game stats.
- Bowler types include seam, swing, change and both types of spin with 8 speed levels.

GAME OPTIONS
- 1 Day limited overs or test.
- White or coloured clothing.
- Three Cricket grounds.
- Load/Save game. Skill levels.
- Computer/Human players.

FRIENDLY CONTROLS
- Icon driven with point & click.
- Large 3D scrolling screen covering the entire playing area.
- Mouse controls bowler's line, length, direction field settings.
- Joystick control of batsman's attack level, strokes and running between wickets.

STATISTICS
- Scorecard & bowling analysis.
- Weather and ground reports
- Wagon Wheel
- Manhattan Chart.



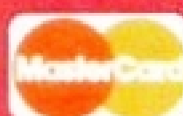
VARIABLE CONDITIONS
- Surface and pace of pitch
- Rain, bad light, cloud cover, temperature and humidity.

ANIMATED ACTION
- Sound Commentary.
- Umpire signals.
- All the strokes cut, pull, drive, etc.
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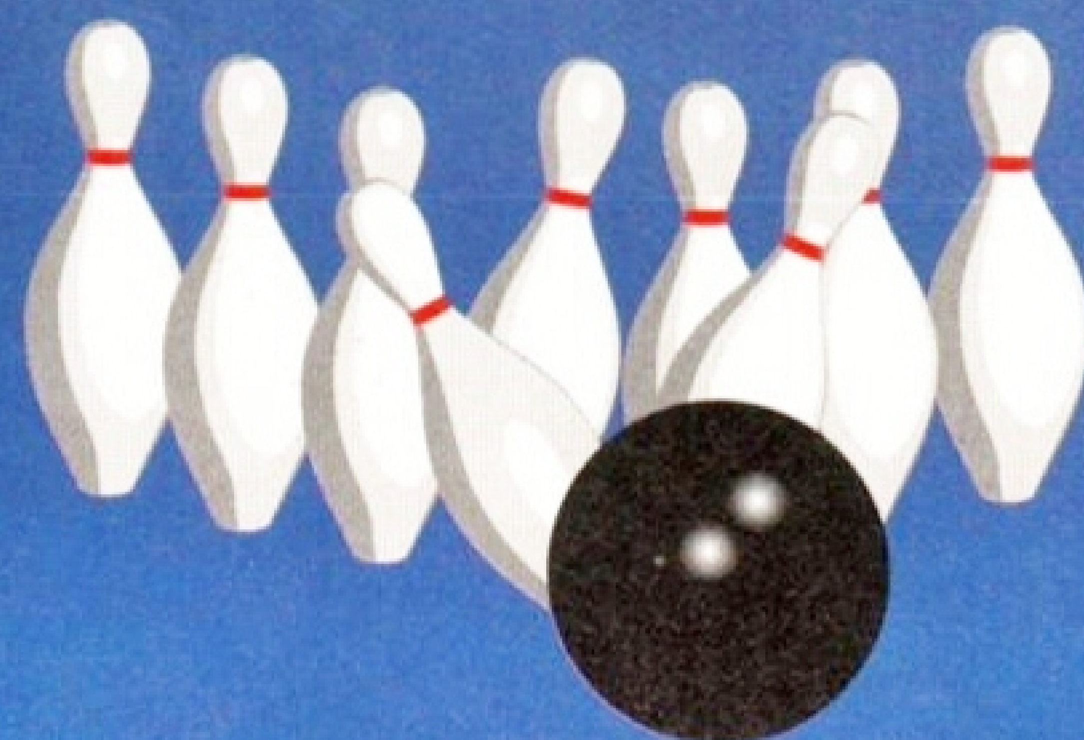
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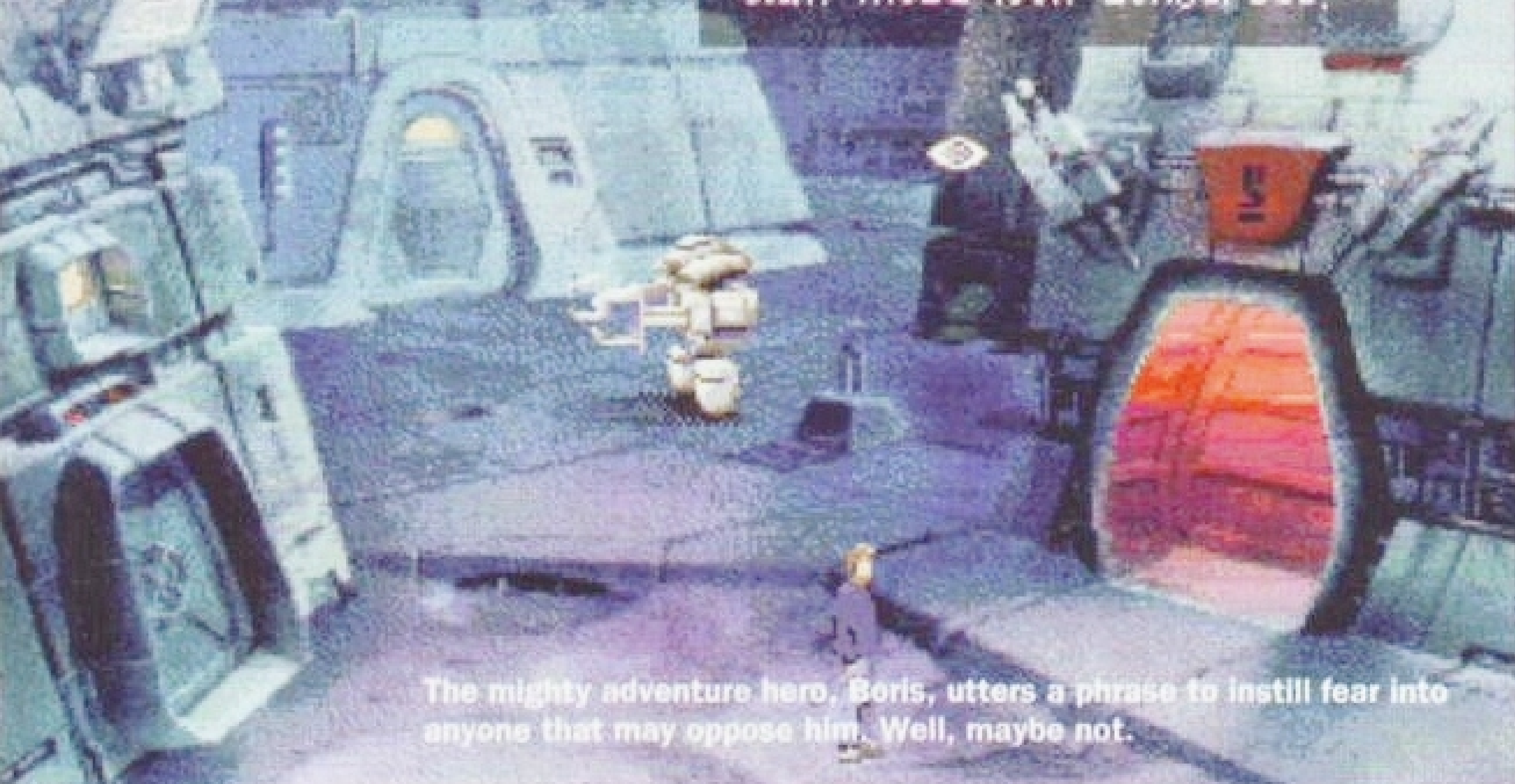
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The mighty adventure hero, Boris, utters a phrase to instill fear into anyone that may oppose him. Well, maybe not.

UNIVERSE

Before I start telling you about this one, let me make a couple of things clear. First of all, I really love point-and-click adventures (even after all this time, I still think that *Monkey Island 2* is the best Amiga game ever). Second, I always start out a game review thinking that everything has the potential to be good, with bad points dropping marks as we go on and good points recapturing lost percentages. Now with those two factors in mind I should like *Universe* – but I don't.

The game is a point-and-click adventure set around Boris (the hero) trying to make his way home to Earth from a surreal futuristic galaxy. Right from the first screen you can tell that the scenery is going to be wonderful, with some beautifully-drawn backdrops displaying the scenes. The music is fantastic too, ranging from dreamy soundscapes to powerful chase tracks.

All looking good so far – this one could still be a winner. Well now we find the problems...

First of all, you can't install the five-disk adventure to hard drive and you should be able to do that with any adventure worth its salt. This is made worse because it doesn't even recognise a second drive. Plenty of disk swaps in store!

I've already mentioned the smart backdrops, but the sprites and animations are very ropy. Boris quite often wobbles about unconvincingly and things glitch horribly at times – not because of the programming – although this often shows holes, objects disappearing and stuff – but just because the animation hasn't been drawn properly.



The next problem rears its ugly head when you start to play. You see Boris doesn't respond too well to the most basic of controls – walking. Click where you want him to go and he'll more often than not walk straight into an obstacle and just stop. Great.

The first puzzle involves a timed jump (I kid you not) on to an asteroid then a walkway. That's bad enough, but the next puzzle is worse. You want to access a control panel, so you (get this) insert a metal bar into the panel. Whaaat!??! Later on you need to access a panel to open a door – or so I thought. It subsequently turns out that you have to attack the panel with the metal bar. Oh yes. It's so obvious isn't it.

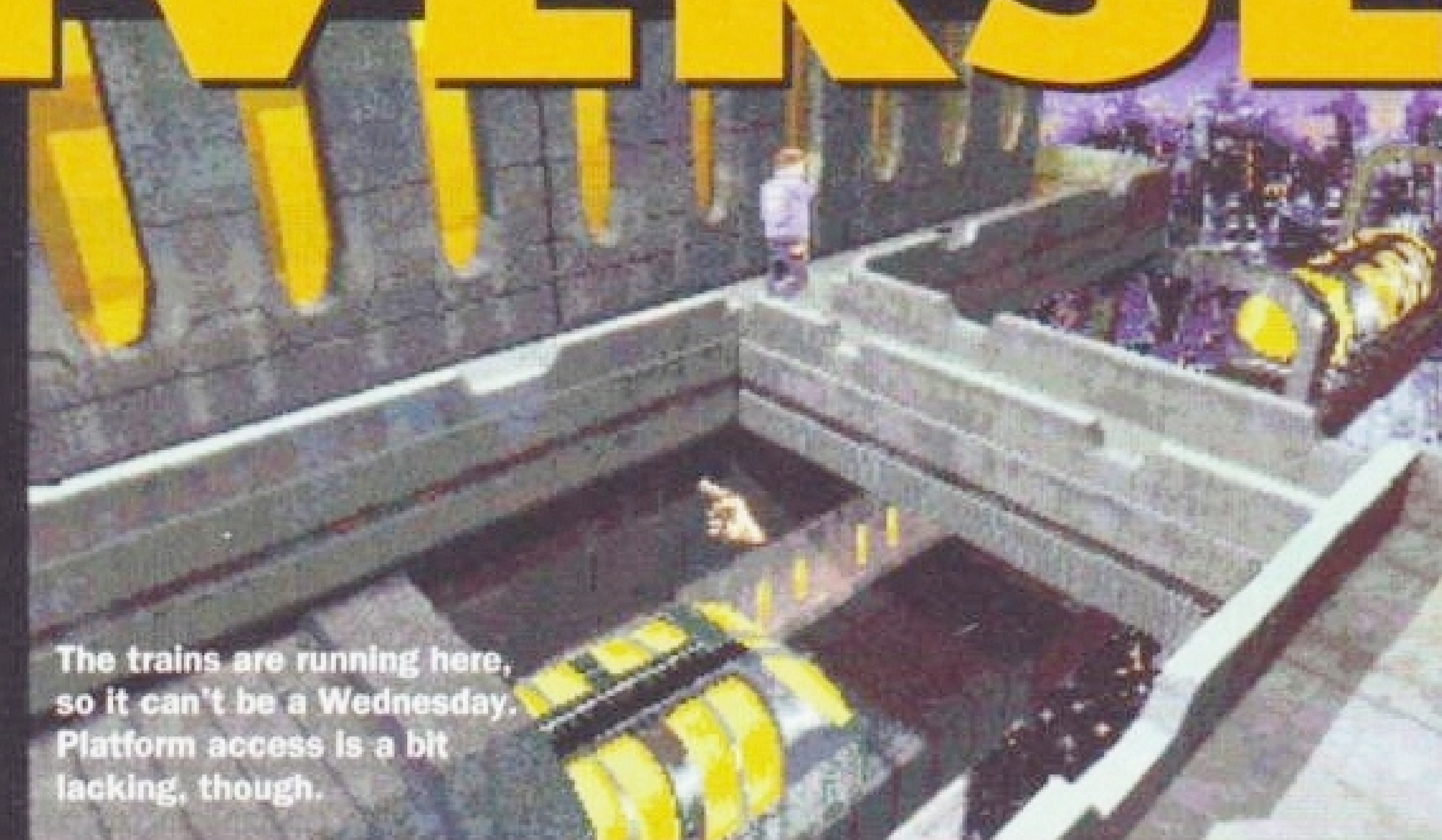
This is typical of many of the problems in controlling the game. The reason being that there is a three-tiered control panel. Pressing the right mouse button calls up seven general commands which lead into eight additional options and finally the inventory. Included in this lot are 10 controls just for using items.

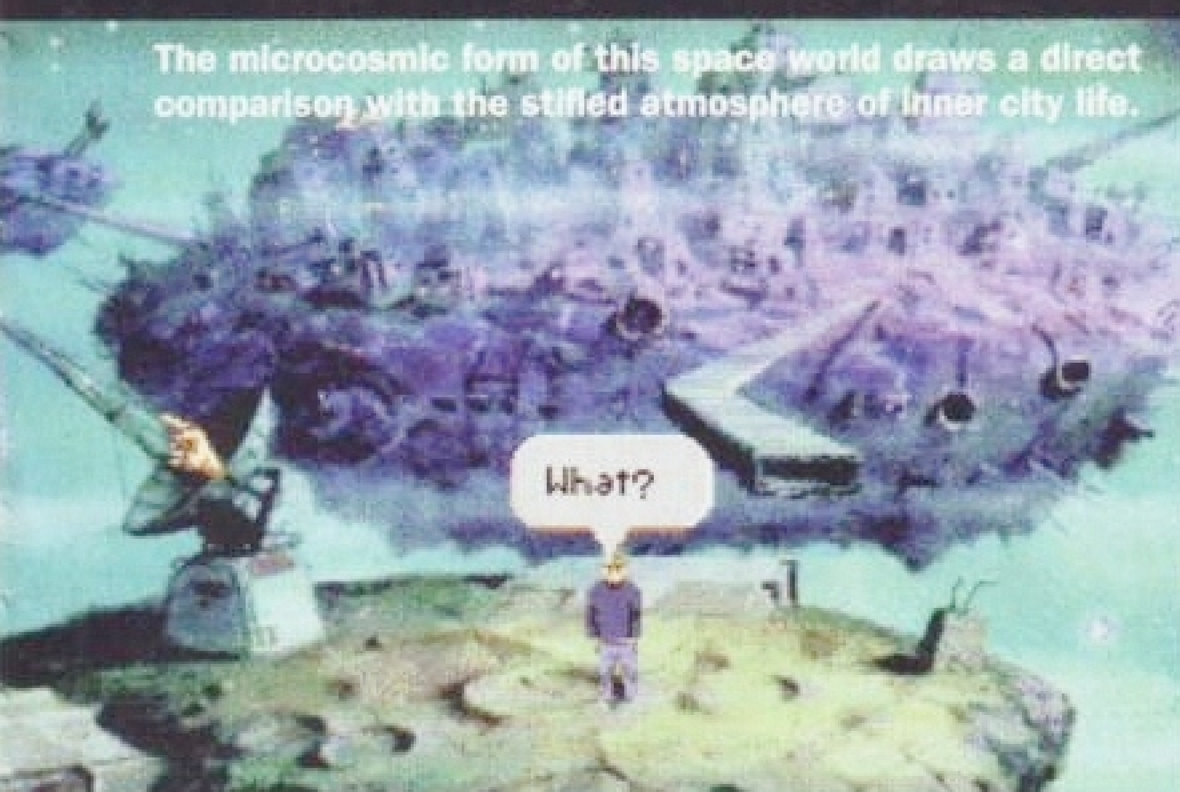
Nine of these can go for a start – you only need a Use command. Surely by now programmers should have sussed this out. Having to use the command Combine shows how convoluted the whole thing is.

A short way into the game and another taboo crops up – an arcade sequence. Sorry, no. An adventure game should be designed around lateral thinking solutions to clever problems, not simply resorting to a fly-along-and-shoot section when things get boring. And they do. Oh they do.

Weighing everything up, the balance tips in favour of the down sides. There are a few uppers, such as lovely backgrounds, occasional superb character graphics and the brilliant music, but a thin plot, poor puzzles and an appaling control system are just the tip of the 'setback iceberg' that dogs *Universe*'s every playing moment.

Maff Evans


The trains are running here, so it can't be a Wednesday. Platform access is a bit lacking, though.



The microcosmic form of this space world draws a direct comparison with the stifled atmosphere of inner city life.

Boris checks a sign which reads "Boris... You're going to die horribly. Ha ha ha haaaa!".



UNIVERSE



PROGRAMMERS
In house

PUBLISHER
Core Design 0332 297797

PRICE
£34.99

RELEASED
Out now

GRAPHICS
1 2 3 4 5 6 7 8 9 10
The gorgeous backdrops are let down by some scrappy sprites and animation.

SOUND
1 2 3 4 5 6 7 8 9 10
Very few spot effects, but loads of fantastic, atmospheric, soundtrack music.

ADDICTION
1 2 3 4 5 6 7 8 9 10
Even when you've sussed out the convoluted controls, it's all too frustrating.

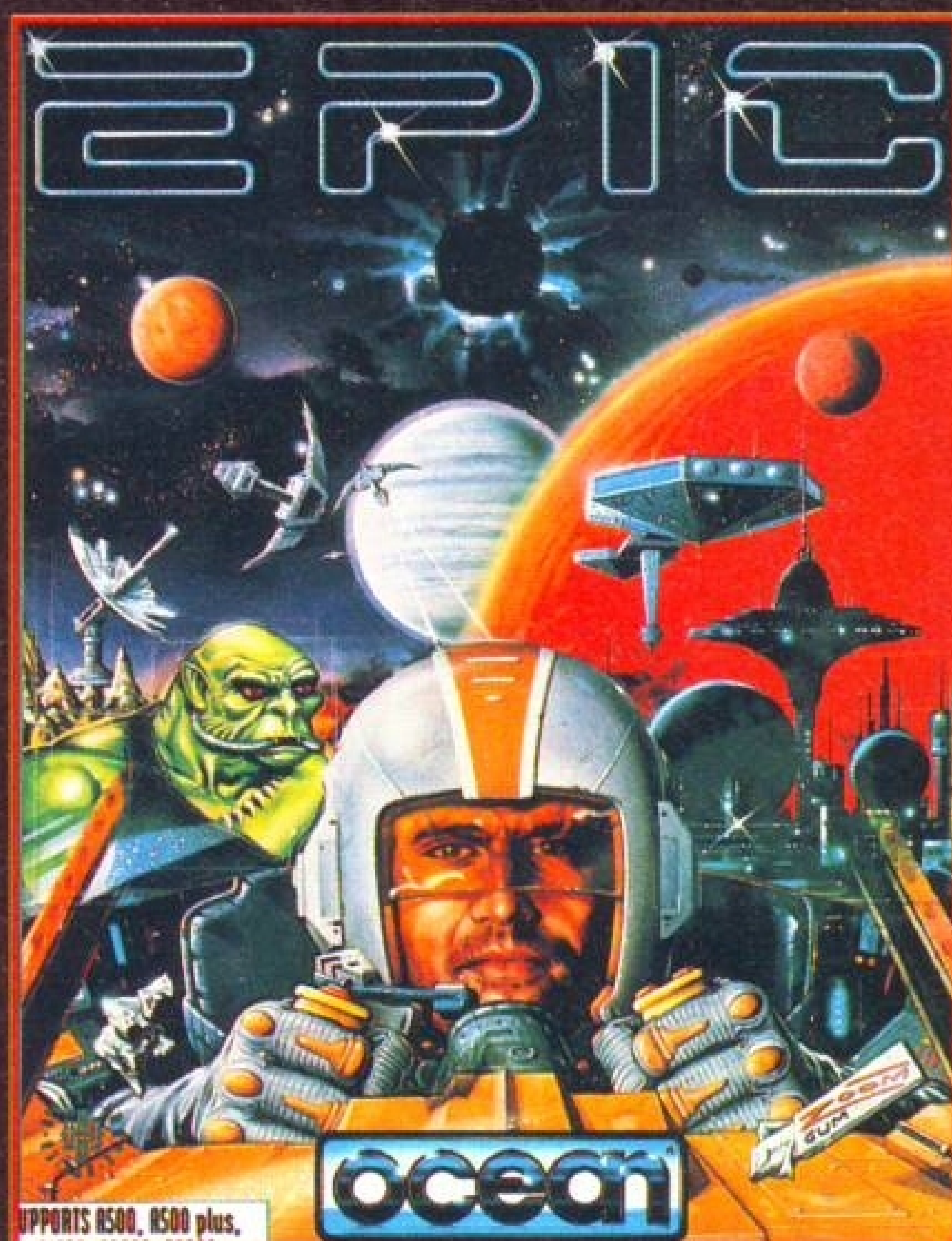
PLAYABILITY
1 2 3 4 5 6 7 8 9 10
Irritating in the extreme, even when you know what all the commands do.

VERDICT

"Nice music and scenery can't cover up the fact that this is an extremely weak adventure game. It's just not worthy of sharing space with classics like *Monkey Island*."

38%

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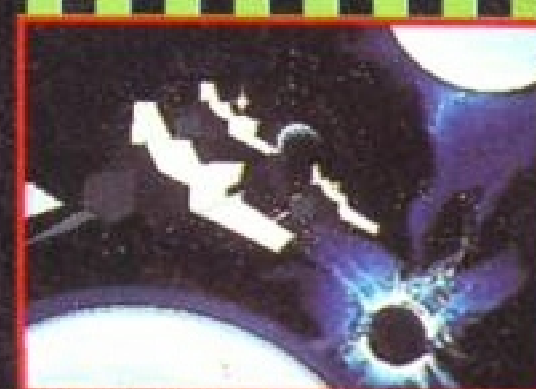


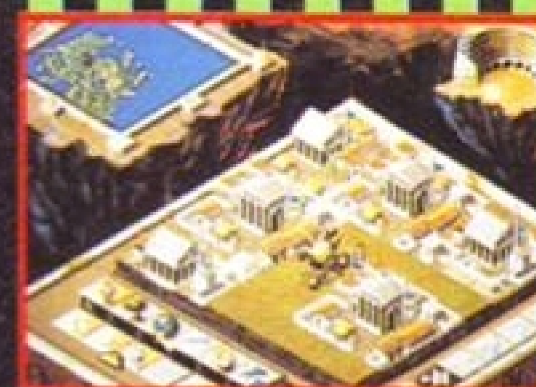
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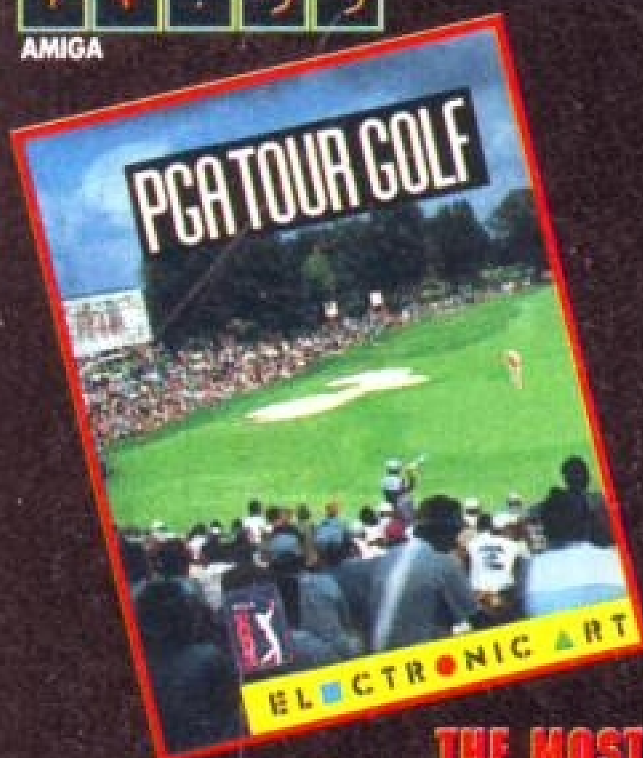
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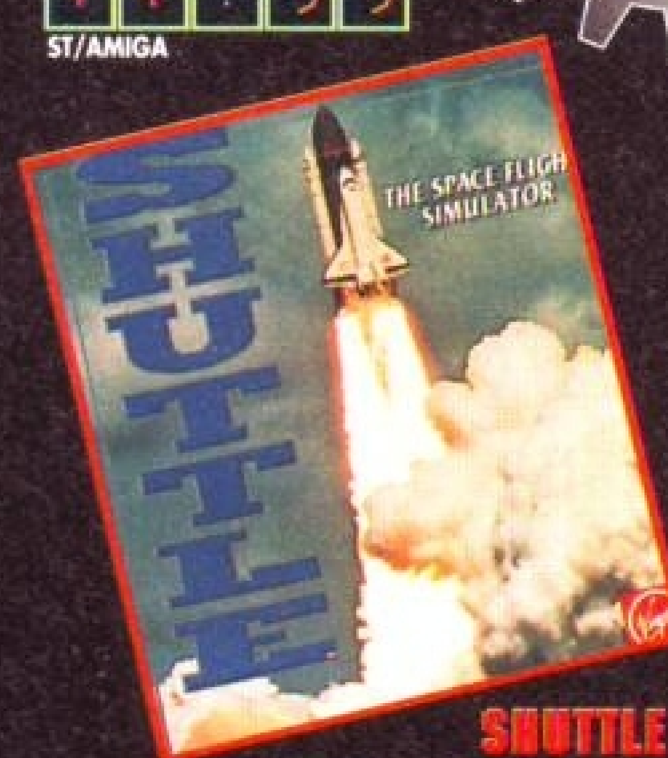
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CD32 GAMES

What's shiny, smooth, spins round and round and provides hours of fun? It could be *AF* designer Frank Bartucca's head, but Steve Bradley reviewed the new CD32 releases instead...

There are a few things in life more satisfying than the vertically-scrolling top-down shoot-em-up, but I can't think of any at the moment. So ***Banshee*** (Core Design, 0332 297797, £29.99) it is then. This game's hero has one of the finest names around – Sven Svardensvart, and it is he who must save the world from the equally exceptionally-monikered Blardax Maldrear, using only a bi-plane which emits a most pleasant drone.

But these details are trifling. *Banshee* is simply about blowing things away over four massive levels and tackling the odd horrible boss. The graphics are as pretty as a picture – there are some very sweet rotating ray-traced enemies – but you're so busy shooting folk you don't get a great deal of time to admire the surroundings, although the excellent two-player mode offers a little more respite. *Banshee* is one of the loveliest and most playable shoot-em-ups around.

I'm going out on a limb here but I reckon there's a fair chance that Pierre Le Chef (who happens to be ***Out To Lunch***, Mindscape, 0444 246333, £25.99) is meant to be French. Sigh, you can't beat a bit of cultural stereotyping to set the scene for a game. Jumping across platforms and collecting things over 48 levels is the order of the day (on the menu, blah, blah, poor cookery jokes etc) and more than competent fare it is too. Pierre chases ingredients across six countries while avoiding the attentions of arch-rival Le Chef Noir (the Cook In Black, or the Cook Of The Night, or something like that).



Graphically, it's a full fried breakfast; the parallax scrolling is a fondant fancy (*stop making a meal of this review – Ed*) yet in parts, *Out To Lunch* is tougher going than undercooked sprouts – lose a couple of lives here and there and you find yourself back at the start. But overall, it's pretty, and it's fun. And that's what counts.

Emerald Mines (Almathera, 081-687 0040, £14.95) is a huge collection of ageing *Pacman*-esque puzzle games and you either like this sort of thing or you don't. It's certainly exhausting though hardly inspiring stuff for a 32-bit machine. Still it's only 15 sovs.



BANSHEE: A very large, very mean and exceedingly orange bad thing takes some beating. Extinguish cigarettes, fasten seat belts and take a swig of the Duty Free.



OUT TO LUNCH: This tasty platformer is a feast of French fun and frolics. And it's responsible for more crap puns than any other game in this issue. Hurrah!

LOOKING GOOD FOR A DEVIL OF A GAME



LITIL DIVIL: The quality of the animations and background sprites sets Gremlin's soon-to-be-released *Litil Divil* apart from the rest.

Gremlin are well known for their consistent output of high-quality game software for the Amiga family of computers, including CD32.

Their latest release, *Litil Divil* (Gremlin Graphics 0742 753423, price to be announced) has been three years in the making. It's basically a dungeon romp with a difference. The difference being the exceptionally high quality of the animation and the background graphics. Litil Divil himself wouldn't look out of place in a 50s episode of *Tom And Jerry*.

You guide him round a series of dungeon corridors and check out all of the rooms. Most rooms set either dextrous or intellectual puzzles for Litil Divil to solve. Several of them look like *Dragon's Lair*, but they are more interactive. Our grabbing system doesn't really do justice to the game's beautifully-crafted background graphics – they have to be seen to be believed. *Litil Divil* should be ready for your delectation in November.

RE-RELEASES

Steve McGill takes a look at the latest crop of re-releases and decides whether they are old classics or just plain clapped out.



SPECIAL FORCES: This should sell quite well because of the title game (below). *Nebulus* (left) and *Blade Warrior* (right) hark back to an earlier Amiga era which may interest enough gamers with a historical perspective to buy the pack.



60%





SPECIAL FORCES: *3D World Boxing* (right) looks pretty. The control system beggars belief though. *Windsurf Willy* (left) is one of the first forays into game publishing for Silmarils. It mildly entertained, hinting at better things to come.



This month witnesses a veritable cornucopia of re-releases. Many of them have been repackaged and compiled, six games at a time, within Pandora-like boxes, each sporting a *Hits For Six* title and a Prism Leisure logo.

The first of these boxes – ***Special Forces*** (Prism Leisure 081-804 8100, £24.99) includes the following titles: ***Special Forces***, ***3D World Boxing***, ***Windsurf Willy***, ***Millemiglia***, ***Nebulus*** and ***Blade Warrior***.

Blade Warrior (AF27 78%) is a hack-and-slash RPG-style arcade game. It's basically a collect-em-up with lots of mindless sword-play thrown in to maintain some semblance of interest. Silhouetted graphics add some stylised atmosphere, but not enough to save the gameplayer from linear hell.

3D World Boxing (pre *Amiga Format*) scores a masochistic knock-out from the word go. Before you can play it you've got to flick through a tedious copy protection screen – in terms of gameplay though, the copy protection is the best part of this feeble offering. The graphics are lush, but the animation leaves a lot to be desired and the playability dies the death of a thousand frustrated joystick waggles. Moves and punches, such as uppercuts and jabs, are completely unresponsive to the joystick. Consequently, if you're playing against the Amiga you're almost guaranteed to be beaten to a pulp. Extremely poor fare.

Next up is *Millemiglia* (*AF37* 51%). We can't actually tell you anything about this game – frustratingly. For some reason the copy protection sheet that the game refers to doesn't make an appearance at all. Apparently, this has been corrected and you race pre-war cars which handle like whales and break apart like dry twigs. It all gets boring very quickly.

A strange affair

Nebulus (pre-*Amiga Format*) is a strange platform affair set around a tower. You are a queer-looking frog-thing and your aim is to reach the top of the tower in order to get to the next level. For hardened arcade freaks only – ex-editor Marcus Dyson reckons this is a classic.

Windsurf Willy (also pre-*Amiga Format*) is one of the first forays into the world of game writing for Silmarils. Unfortunately, it's not very entertaining. The aim of the game is to become the fastest windsurfer around. You'll find yourself getting bored of it very quickly.

The eponymous game of the piece is *Special Forces* (*AF35* 79%). Imagine a more complicated and in-depth *Cannon Fodder* – only not as good – and you've just about sussed the gameplay. It failed to become a classic game due to several inexcusable foibles, such as the ease with which you can get totally lost. Still, it stands head and shoulders above any of the other offerings in this poor man's compilation.

Another box set is called **Corkers Compilation**: (Core Design 0332 297797). Four titles grace this collection on Core's Corkers budget label. They are, in no particular order:

Wonder Dog (*AF54* 74%). A cutesy console-style platformer. The gameplay is the standard fare of collect whatever's worth collecting while avoiding or killing the baddies. Reach the end of each level safely and you'll finally complete the game. It's solid, rather than outstanding, gameplay.

Blastar (AF53 44%) Beautiful graphics complement outstandingly

Continued overleaf ➡





74%

CORKERS COMPILATION: Core have been responsible for some of the best-looking games on the market. It's just a pity that the gameplay isn't always up to scratch.



KGB: Bushy eyebrows were a prerequisite for any senior position in the Russian Secret Service. That and a stern stare would usually get you a job.



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poor gameplay in this below average shoot-em-up. Core and everyone else on the planet expected more than a sub-standard version of *Xenon 2*. But that's exactly what the gameplaying public got. Shame that.

Cyberpunks (*AF54* 74%) is a search-em-out, blast-em-up spaceship romp. Three cute little cartoon men have to search out useful objects, such as door passes and weapon power-ups, while exploring a humungously large ship full of deadly aliens. Control is easy enough to pick up straight away, but there's not enough here to keep your interest engaged for very long.

Last, but not least

The last and best game of this compilation is ***Blob*** (*AF51* 83%). You control a blob who is so cute he should be made illegal. The gameplay takes you in, out, up, down, left, right, and anywhere else that's available on the screen as you bounce between platforms. This is classic platform fare with just about the perfect blend of playability and addiction to make it insomnia inducing – it features all the other symptoms that usually accompany winning games.

Next up is ***Supremacy*** (*AF15* 90%). Power trip egomaniacs and would-be autonomous autocrats will jump at the chance to purchase this ageless classic for the now meagre budgetary sum of £12.99.

Supremacy is an imperial management game set in the vastness of planetary space. Your aim is to bring peace to variable-sized solar systems through your superior fire-power. In order to obtain that fire-power, you're going to have to tax the natives of your planets and ensure their overall well being.

It all boils down to an economic balancing act to get domestic commercial infrastructure coinciding harmoniously with militaristic expansionism. Get the equation wrong either way and there's plenty of similar dictators out there who'll do to you what you're trying to do to them. Highly recommended.

Russian roulette

KGB (*AF42* 91%) is yet another *Amiga Format* Gold. Be warned though, this is an adventure set in post-Gorbachev Moscow. As such, some of the content and dialogue between characters is harrowing, graphic and explicit.

The graphics are pretty standard fare nowadays, but at the time they were exceptional. The plot is engaging without being overbearing and there's a novel rewind function that lets you restart from a key point in the game.

At £14.99 it's slightly more expensive than *Supremacy*, but adventure fans in search of a meaty, gritty game shouldn't let that put them off.



It's back to the compilations, with another Prism Leisure *Hits For Six* title – ***Railroad Tycoon***. The lead title, ***Railroad Tycoon*** (*AF22* 92%) steams ahead of the other games in the pack. Start the game with a modest investment and set up a railroad empire in any of the five continents spanning the globe. It's not all plain locomoting however. If you don't have a head for business or a bit of lateral thinking then you'll be derailed ignominiously and have to start all over again. Have your ticket ready.

Football Manager World Cup Edition 1990 (not reviewed in *AF*) on the other hand is an embarrassment. *Football Manager* attracted people when it was a new program on the ZX Spectrum, because nothing had been seen like it before. Unfortunately, it never seems to have evolved into anything other than a simplistic pile of crap that evokes sentimentality from the gamer. It's worth no more than five minutes and an unsympathetic sigh.

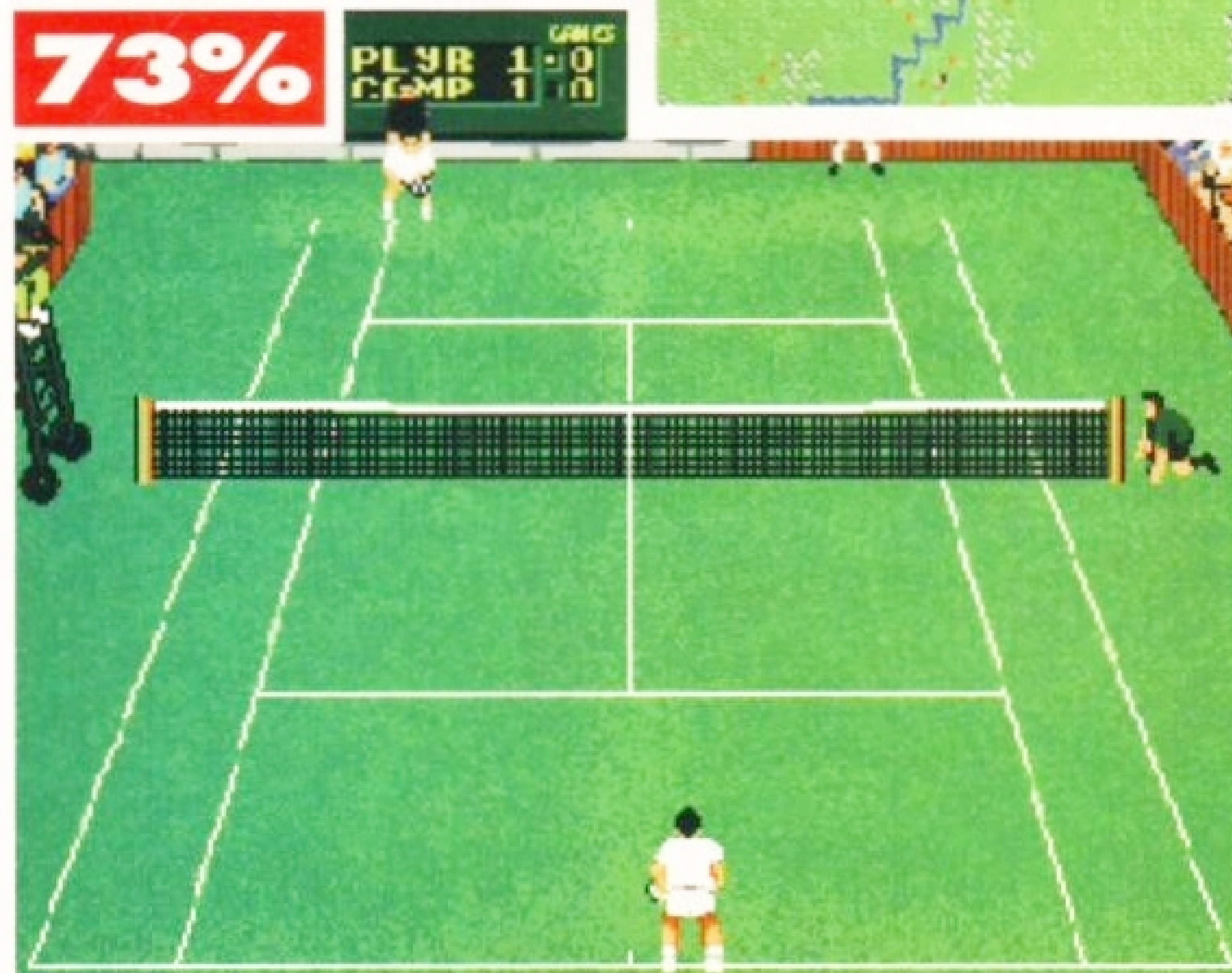
International Tennis (*AF45* 82%) is a saveable, if not overly simplistic, tennis sim. There's a reasonable amount of fun to be had here if you're playing against a friend. A surprising amount of skill is required to master this, although you'll probably beat the Amiga on your first game.

Netherworld (not reviewed in *AF*) is a four-way shoot-em-up from the king of the 8-bits – Hewson. It shows its age badly in the graphics department but it still plays reasonably well. You have to collect diamonds against a time limit and er, that's it.

Rough and tumble

Targhan 2 (not reviewed in *AF*) is a not quite run of the mill hack-and-slash-em-up in the style of *Barbarian 2*. The background doesn't scroll, rather it flips in a tile-like manner. This may interest younger gamers. Everyone else will laugh at it. You have been warned.

And finally, there's ***Big Game Fishing*** (not reviewed in *AF*). As far as we know this is the only big game fishing game on the market. If you buy this and find that you don't have the copy protection sheet, phone Prism Leisure. But judging by this effort, it's probably just as well. Exceptionally poor.



RAILROAD TYCOON COMPILATION: Playing tennis on the Brighton to London line isn't to be recommended. The ball boys keep getting run over.

MAKING THE MARKS ADD UP

Many of the games here have two marks – one in the text and one on the picture. The first is the mark the game received when it was originally reviewed in *Amiga Format*. The score on the picture is what we now think the game is worth, taking into account the re-release price, how it's aged and whether it's been superseded by a new generation of better or faster games.

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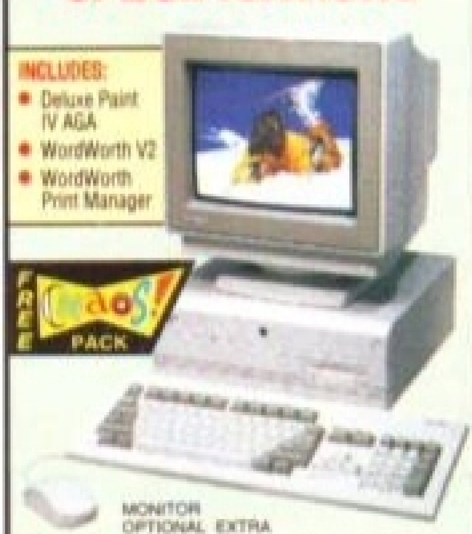
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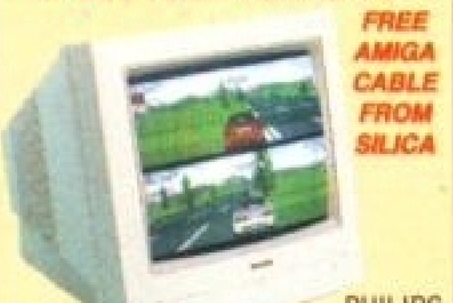
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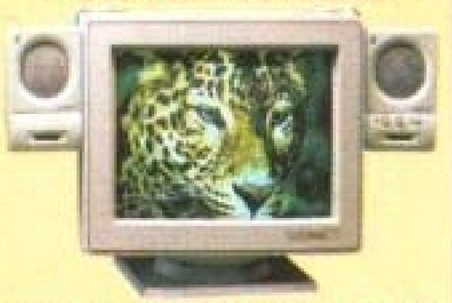
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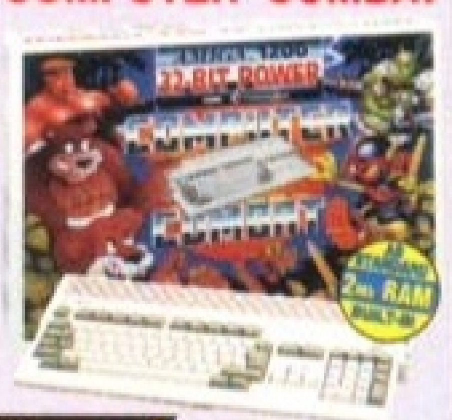
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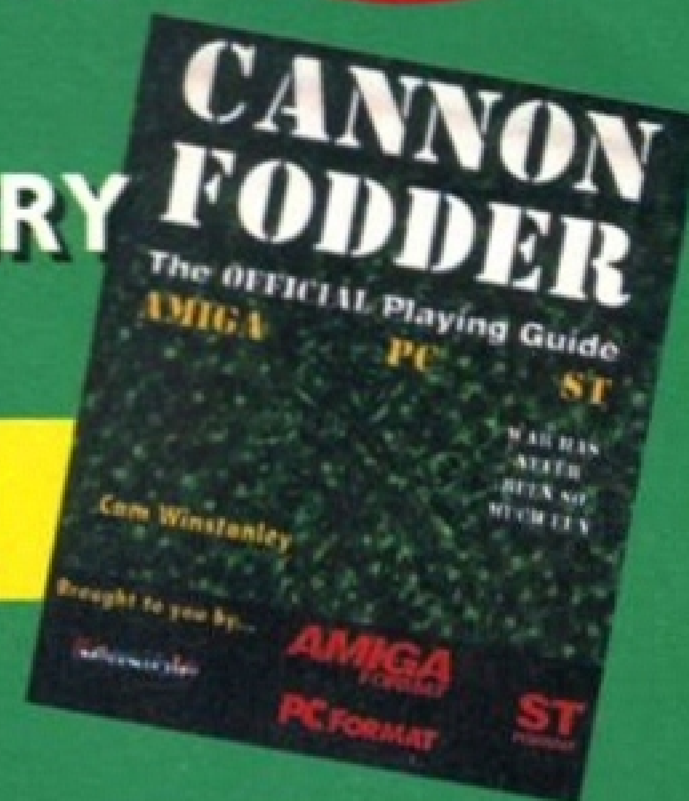
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AF63

GAMEBUSTERS

If you're stuck, confused and quickly approaching your wits' end, then write to Stephen Bradley for help, hints and tips for those tricky gaming moments.

CHAMPIONSHIP MANAGER 93-94

Reviewed *AF48* 82% ■ Domark 081-780 2222

Here are a whole terrace-full of codes and tips for the footie management sim, *Championship Manager 93-94*.

One of the most important parts of the game is the protection code. The result that you are asked to key in seems to determine all the major factors of the game, such as the stats of the players, the teams that want to buy them and their injuries. It also determines the names and promise of the reserve players.

The best protection code results usually contain a bagful of goals but if you get a result that you are fed up with, don't think that purposely typing it in wrongly and getting the next result right does any good because you get the same set-up. Instead just reload the program.

NICE ONE

On one of the results, Claus Christiansen, the Danish right back on the foreign players list has the best stats ever. They are: 15 Passing; 18 Tackling; 20 Pace; 20 Heading; 16 Flair; 20 Creativity; 20 Stamina; 20 Influence

By the break the Ipswich pressure has paid off. They'll enjoy their half-time cup of tea all the more with that 3-0 cushion.

The next important thing is to pick a winning team, they need quite a few empty spaces to fill with new players, a healthy bank account with a good weekly turnover, budding youth players and experienced players who are not wilting as much as those around them. Here are a few of the better teams in each of the divisions:

Division	Team
Premier	Newcastle United
Premier	Leeds United
Premier	Chelsea
Div. 1	Portsmouth
Div. 1	Derby County
Div. 2	Port Vale
Div. 2	Brentford
Div. 2	Luton Town
Div. 3	Cambridge United
Div. 3	Crewe
Div. 3	Leyton Orient

The best of these by far is Port Vale where I have managed to gain promotion to the Premier Division in only two seasons. Also, I have had a top average rating in the Second Division by Martin Foyle of Port Vale of 8.36.

Set your formation as follows 1, 3, 3, 1, 2 Goalkeeper, Right Back (normal), Left Back (normal), Sweeper, Centre Back (normal), Centre Mid (back), 2 Centre Mid (normal), Support, Centre Att (normal), Centre Att (forward).

The Sweeper needs to be fast with good ball-winning skills The Centre Mid (going back) needs good passing, tackling and stamina. The Support man needs to be someone who can play Centre Mid or Att, needs good passing, flair and creativity. The Normal Att needs to be unselfish or responsible and needs passing, flair and creativity. The Att going forward needs to have pace, flair and stamina. Another important section



After 12 minutes Spurs and Ipswich are locked at 0-0. But this looks like a confident penalty appeal by Ipswich.

is the buying of players. I have again come up with a hotlist of the best players to buy and in what division to buy them (see the table below).

Getting the player a good contract is also important. Occasionally the best players in the Premier League get snatched up by foreign clubs. To stop this happening, make sure their contracts don't expire between the age of 25 and 28.

If they don't accept a contract that expires during that time, don't worry, if you leave them without a contract for a week they tend to change their mind about how long they want a contract for. Buy British players if you can because, if they reach their national squads, their value goes up and they become more confident. Never keep a player whose personality is withdrawn and has influence below 5, he won't benefit the team. A good captain has influence of 15+ and a responsible, confident or thoughtful personality.

DIVISION	PLAYER	TEAM	BEST SEASON
1/2	Dele Adebola	Crewe	4, 5, 6, 7
Prem/1	Tommy Johnson	Derby	3, 4
1/2/3	Claus Christiansen	Denmark	4, 5, 6
Prem	Nii Lampety	Belgium	4, 5, 6, 7, 8
2/3	Russell Bearsmore	Bournemouth	2, 3
1/2	Jon Goodman	Millwall	2, 3, 4
Prem/1	Paul Williams	Derby	3, 4
Prem	Paul Warhurst	Blackburn	1, 2, 3
2/3	Kevin Francis	Stockport	1, 2
Prem/1	Steve Redmond	Oldham	1, 2, 3, 4
Prem/1	Jon Newsome	Leeds	3, 4, 5, 6
2/3	Darren Rowbotham	Crewe	1, 2, 3
1	Bradley Sandeman	Port Vale	2, 3, 4, 5, 6
1/2	Ian Taylor	Port Vale	2, 3, 4, 5
Prem/1	Paul Musselwhite	Port Vale	3, 4, 5
Prem/1	Andy Awford	Portsmouth	3, 4, 5, 6, 7, 8
Prem/1/2	Keith Rowland	West Ham	3, 4, 5, 6, 7
3	Ray Walker	Port Vale	1

MARSEILLE NIL

Here's a useful cheat. Before the end of each season, insure the players in your squad who are 30 years old or over, then transfer list them for as much as you can and make sure they don't have a shirt number – even a substitute's one.

Come the new season you'll find your account nicely increased and one extra space in your squad because the player has retired into non-league soccer. Don't do this if the player features in your next season's plans and be careful – they may retire when you don't expect it! Once I even managed to increase my money by £9,000,000 when retiring Gary McAllister at Leeds United.

If players are unhappy, list them. As soon as anyone is after them, take them from the list, then list them again. This makes the teams not want to buy them. If you do this for a while, the player decides no-one wants him and stays at the club.

Michael Stubbs, Staffordshire



Each month, the sender of the best Gamebusters players' guide is entitled to a £25 *Amiga Format* Mail Order voucher or a Gremlin game of their choice.

TACTICAL MANAGER

If the boys don't perform on the day, it could mean a long walk from the dug-out to the Job Centre. Unless, of course, you've got these handy *Tactical Manager* cheats...

Reviewed *AF60* 78% ■ Black Legend 0438 840034

Here are the extra codes that the manual to *Tactical Manager* doesn't give, and also a few other cheats.The first ones are activated by typing CODE on the main screen (it makes it easier if you pause the game), and then typing:

CONT – Randomises all contract lengths.
BIDS – Erases all bids from memory.
LIMI – Disables the limit of 110 applied to the overall team rating, allowing you to acquire and play all the best players by typing....
FREE – Enables managers to buy all your players free of charge.
POOL – Saves the European pool to disk.
VIEW – Shows something to do with the memory, no use to mere mortals like us, only those clever programmer types.
PROM – Shows all of last season's promotions and relegations.
MEMO – Displays the amount of free memory.

These last couple are activated by typing them in on the main screen WITHOUT first typing CODE. Simply type:

EDIT – Gains access to the full editor.
W – Enables you to manage any team, but make sure you have already typed EDIT to get the full editor because W doesn't work on its own.

Once you have typed in W, a small green and yellow strip should appear just along from the LOGO and AUTO icon things, under the second logo space. You can now go to the Manager's menu and JOIN any club. Your rating automatically jumps to that of the new team, unless you are joining a lesser club.

Finally, if you want to alter teams because of transfers among Premiership and Division 1 teams, to maintain more accurate club records, instead of creating a whole new player in the editor, it is best to make yourself the manager of the club who bought the player, enable FREE transfers, and transfer the player that way. This means the player keeps his original ID number.

For example, Paul Furlong was bought by Chelsea from Watford, so to enable this change, simply become Chelsea manager, enable FREE transfers, and approach Watford.

Andrew Mintram, Southampton



***Tactical Manager* is a game of footballing skill, team strategy and judgement. But it always helps if you cheat as well.**

GRAHAM GOOCH'S WORLD CLASS CRICKET



You can cheat at *Graham Gooch's World Class Cricket* without putting your hands in your pocket.

Reviewed *AF47* 78% ■ Audiogenic 081-424 2244

Here are a few tips to help you with Audiogenic's cricket game.

When bowling, select a fast bowler and go to the fielder set-up screen. Go to Keeper-Slip and put the Keeper up behind the wicket and move him slightly to the left (or to the right for a left-handed batsman). Make sure he is right up against the stumps then lightly touch the joystick back two or three times.

Exit the fielder set-up and bowl with the bowling square on the crease line. Bowl at any speed and with luck the batsman gets an inside edge and is caught by the Keeper. If the ball goes through the Keeper, place a Slip and Third Man behind him.

When batting, press P to pause the game before the bowler moves his square. When you unpause the game the bowler bowls to the position the square was in, giving you either an easy hit or a wide.

If you hit the Esc key, the fielders are paused, but you can continue running. After the scoreboard reaches 9 the letters of the alphabet appear on the board, but your score continues to increase.

Mark Road, Stotfold, Herts

MAN WITH AN IMPOSSIBLE MISSION TIP

Reviewed *AF61* 88% ■
MicroProse 0454 326532

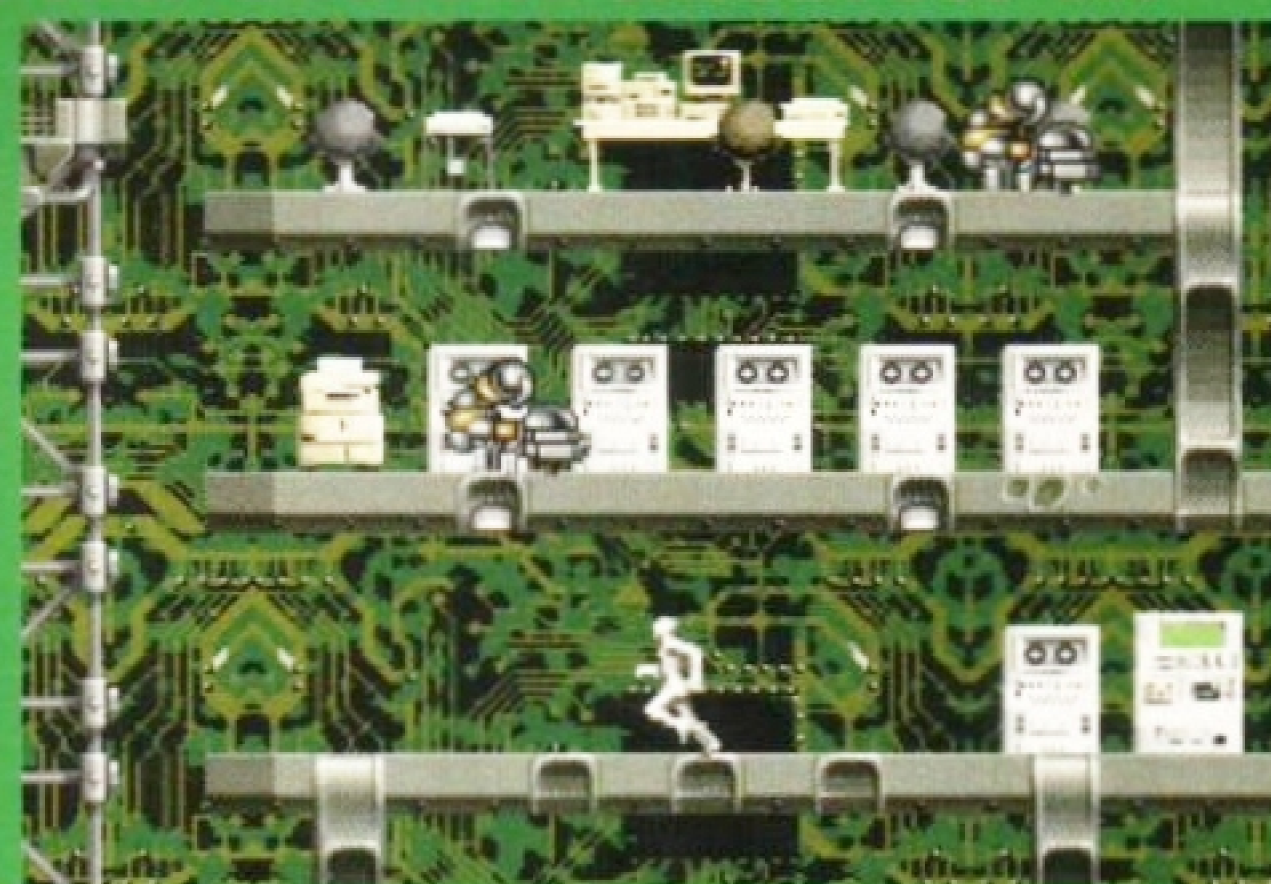
I have recently completed *Impossible Mission 2025*, and have decided to share the level codes with *Amiga Format* readers. They are:

LEVEL 1
SUBSECTION 1: NO CODE
SUB 2: ETQCWXLB
SUB 3: EXQBEXYP

LEVEL 2
SUB 1: FBQBRXYH
SUB 2: FFQBYXRL
SUB 3: FJQHMXPH

LEVEL 3
SUB 1: FNQERXAO
SUB 2: FRQDRXWH
SUB 3: FUQZNXFL

LEVEL 4
SUB 1: FZQAXXUA



***Impossible Mission 2025* is an absorbing, addictive, and bleedin' difficult platform game. So it helps if you've got the level codes.**

SUB 2: GDQLWXIJ
SUB 3: GHQLVXVJ

LEVEL 5
SUB 1: GIQCOXRG
SUB 2: GLQZGXCJ
SUB 3: GQQBJXOF
SUB 4: (END GAME NO LEVEL CODE)

Stephen Cliff, Liverpool

HELPING HAND

Better the devil you know. But if you don't, Steve Bradley is, as ever, on hand to alleviate torn hair and bitten nails.

FRANKLY, CANNON FODDER

I am stuck on Mission 19 of *Cannon Fodder*. Whenever I try to put my men on the circle pads to get the chopper they all get horribly killed and make a foul, red mess.

Paul Roberts, Brighton

Three men are required to complete this mission – if any get killed, press the Escape key and have another go. Head up to the building at the top and position the troops to the right side. Split two men off and head to the pile of junk at the right. You'll come under fire from a jeep so you must run towards the junk, chuck a grenade over the other side and run like Linford Christie. And his mates.

Head the two chaps to the wall on the right while avoiding the chopper fire – it will get bored after a while and land. Hug the right of the screen and avoid the turret, rocket the chopper then go back to the wall and stand on the white pad in front of the door.

Switch to the rest of the blokes, split one off and leave him on the other white pad, then go to the other pad near the wall at the bottom left of the screen via the building in the middle. Again, you have to avoid fire from the turrets, but when you stand on the final pad it glows red and the helicopter flies over to you. Jump in and blow the gaff to smithereens.

Thanks to Amiga Power's Cam Winstanley for the pugnacious pointers.For details of Cam's complete Cannon Fodder *book, turn to page 78.*

HOOKED OFF

I've recently bought *Hook* and I cannot get the pants or the clock, only three gold pieces.

Fintan Maher, Dublin

At the pub, if you give the barmen the three mugs and three gold pieces, he gives you three mugs of cocoa. Give them to the pirate in the blue cap and when he falls asleep, pick up his trousers and leave. Walk behind Pirate Square and use the roller blind – Pan then changes into a pirate outfit. Head for Good Form Pier and board Hook's ship and take nine pieces of gold from the three pots against the wall. Leave the ship and head for the tailor's and ask for a metal detector before departing for Good Form Beach. If you use the detector on the cross in the sand. A clock appears.



If you want to stop your sprites meeting a terrible end in *Cannon Fodder*, check out our expert advice.

CON-CRETE SOLUTION

I have had *Indiana Jones And The Fate Of Atlantis* for a while now and I'm stuck in Crete. I've found the bull's head and tail and the tall horns but I can't work out what to do next.

Jack Woods, Ipswich

OK, here goes. Near the bull's horns statue there are two piles of stones, push each one to reveal two statues. Use the surveyor's instrument on the bull's head statue, use transit-on-statue and line up the crosshair with the left horn. Indy should then say: "I see the left horn." If you put the surveyor's instrument on the bull's tail statue and line up with the right horn, Indy says: "I see the right horn" and an 'X-marks-the-spot' appears. Use the ship rib on the X. Now leave the dig site and walk to the right and use the sunstone on the stone pedestal and... oh, I won't spoil the rest for you.

SEND US YOUR STUFF

If you're having trouble with a particular game or have a solution to a letter printed in the magazine, don't keep it to yourself – write it down and send it to us and we'll do our best to print it, send it to:
HELPING HAND,
***Amiga Format*, 30 Monmouth Street,**
Bath, Avon BA1 2BW

ACTION REPLAY CORNER

Here are some Action Replay cheats for *Arcade Pool* and *Speedball II*.

ARCADE POOL

Reviewed *AF59* 94% ■ Team 17 0924 291867

SPEEDBALL

Reviewed *AF20* 92% ■ Kixx 021-606 1800

ARCADE POOL

LIVES (SURVIVOR AND CHALLENGE)	P1	2AB1B
	P2	2AB4F
	P3	2AB83
	P4	2ABB7
	P5	2ABEB
	P6	2AC1F
	P7	2AC53
	P8	2AC87

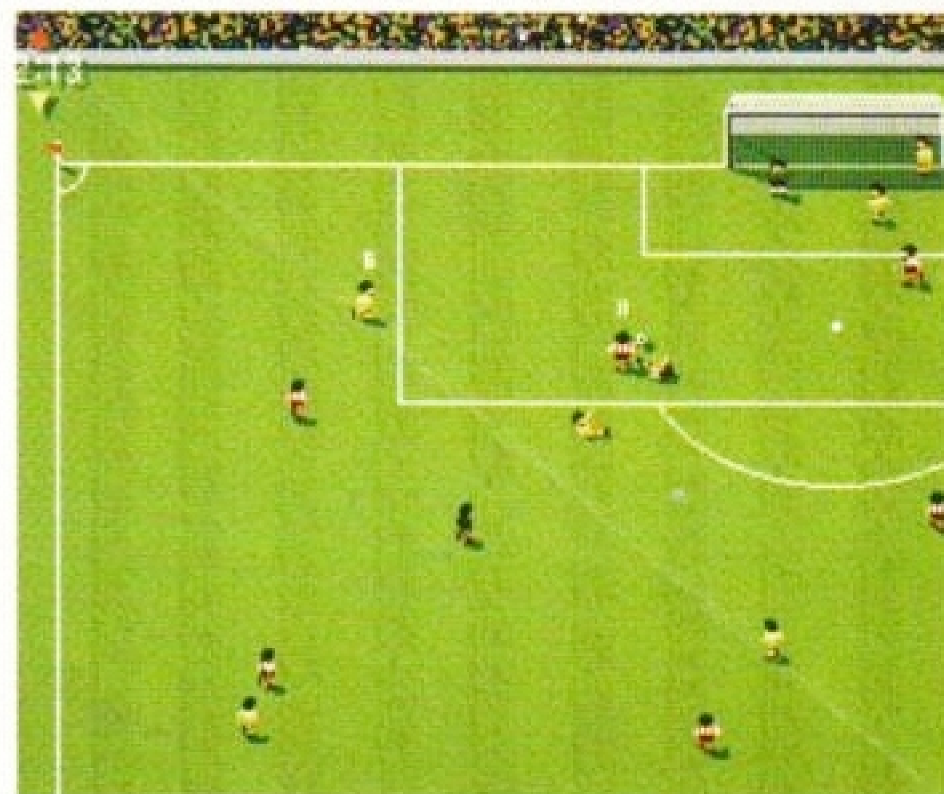
SPEEDBALL II

OPPONENT'S SCORE	52A3
PLAYER'S SCORE	52A1
TIME	176

To turn your team into superhumans you must do the following. It takes a bit of time but it is worth it. Go to 5853 and a line similar to this should show:
5853 64 64 64 64 64 64 64 64 01 80 04 64
The eight 64s are one player's stats (in hexadecimal). Changing the 64s to FFs gives the player 255 for every stat. The addresses for the 12 players are:
5853 585E 5869 5874 587F 588A 5895 58AO 58AB 58B6 58CI 58CC

Mark Trueman, Worcestershire

SHORTS



SURE-FIRE SENSIBLE

Reviewed *AF61* 93% ■ Renegade 071-481 9214

I have found a cheat for *International Sensible Soccer*. When you substitute a player keep the Fire button held down, the player should come off quicker. Keep the Fire button down until he is off the pitch then the game will be faster! This seems to works best on two-player mode.

Philip Price, Worcestershire



IN THE BEST OF STEALTH

Reviewed *AF54* 92% ■ MicroProse 0454 326532

I have discovered a cheat for *F-117A*. When your Stealth Fighter gets taken out by those damn SAMs and you are really miffed, turn off your Amiga load it up again and bingo – your old score is kept and you are Active and can continue on a new mission.

David Vince, Oldham.



AND THERE'S DUNE TOO

Reviewed *AF50* 90% ■ Virgin 081-960 2255

Here's a cheat for *Dune II* that lets you harvest spice in no time at all. All you have to do is click on a harvester who is harvesting spice and keep clicking on him. The percentage of spice harvested goes up one percent for each click on the harvester. This saves both time and money.

A Rieder, Plymouth

VALHALLA LEVEL CODES

Reviewed *AF61* 23% ■ Vulcan Software 0705 670269

After spending sleepless nights and days playing *Valhalla*, I have got all the level codes for it.
Level One: The Crypt no code
Level Two: The Sanctuary LOPFGW
Level Three: The Chapel UHGWIL
Level Four: The Tower ABHEFT

R Stokes, Bristol



The Art of GAME GRAPHICS

Drawing pictures for Amiga games is not as easy as you might think! This is an area where artistic ambition has to compromise itself to technical capability. Marcus Dyson gives all aspiring Amiga game artists a few tips.

Great graphics never made a game great. It takes great gameplay to do that. But crap graphics sure did spoil the chances of one or two otherwise respectable efforts.

Surely it's a doddle to get great graphics? Just take a talented artist, lock them in a room for two months with an Amiga 4000/040, an Epson GT-8000 scanner, a pressure-sensitive digitising tablet, a Harlequin 24-bit card, copies of *TV Paint* and *Art Department Professional* and stick trays of cola and chocolate under the door at regular intervals. Et voila! Great art.

Although famous artist Rico Holmes works in a way similar to the one described above for his title screens, the technical requirements of how a game is programmed mean that in-game graphics demand a very different approach. In fact it's possible to make top-quality game graphics on a basic Amiga 600 with a copy of *DPaint 4 AGA* or *DPaint 3*, (or even *2*).

Sprites and bobs

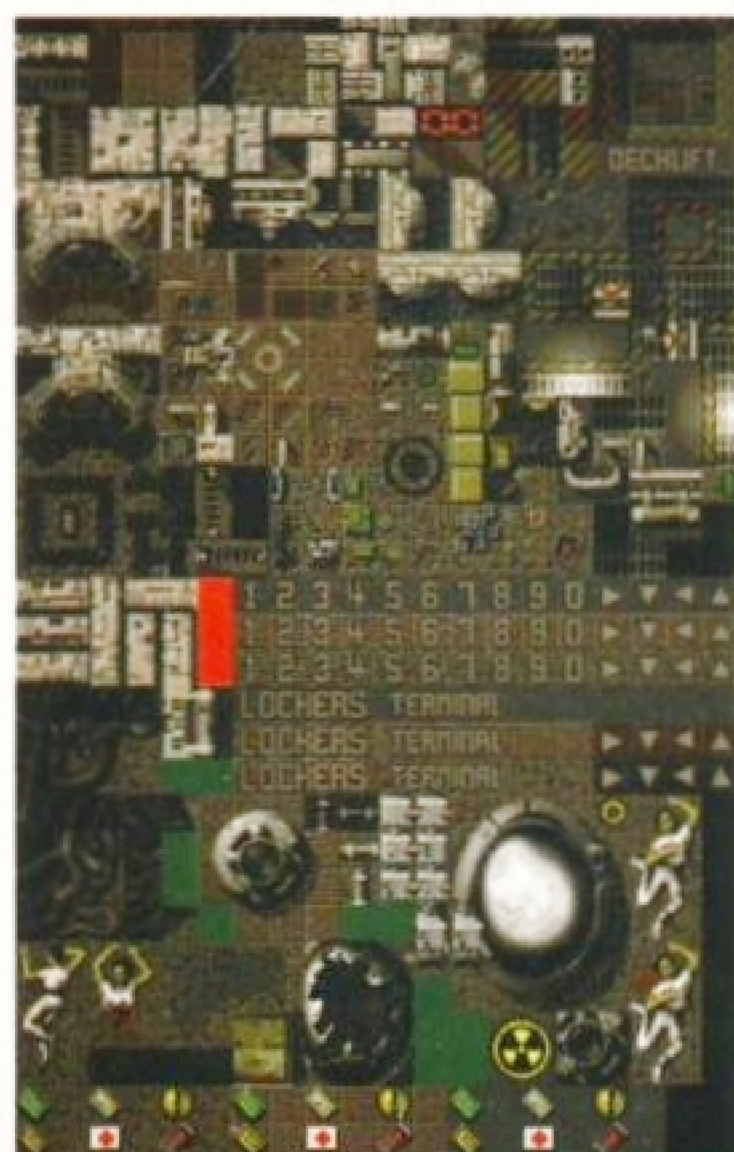
If an element of a game's graphics moves, it has to be programmed to do so. This includes either movement in terms of motion, like the aeroplane in *Banshee*, or movement in terms of frames of animation in a fixed position on screen, like a collapsing wall in *Tower Assault* (the soon-to-be-released follow-up to *Alien Breed 2*).

Programmers have two options for creating these motions – they can use either sprites or bobs. Although game reviewers often talk about the main sprite or the end-of-level sprite, these objects are often not sprites at all, but bobs.

Sprites are made by setting aside an area of Chip memory, and creating a sprite register in that bit of memory. To animate the sprite, move the pointer ins memory which tells the computer where to find the data. This process only takes up a little processor time and no shunting about of data, so sprites can be moved quickly, and updated frequently giving an illusion of smooth-scrolling and animation.



Due to the technical restrictions on the size of games graphics, most work is done at very high magnifications.



All the graphics for a level of *Tower Assault* are here on this one bitmap. The completed level will be many screens high and wide.

The number of sprites that can be displayed is limited, as are the size and number of colours of each sprite, by the way sprite data is stored and retrieved. An Amiga 1200 can display up to eight sprites.

Programmer Stefan Boberg explains why: "Each scan line contains data for the sprites at the start of the line, but there are only eight cycles where the machine can go and get the sprite data, so you can have eight sprites on any one scan line. But this is reduced if you wish to expand the screen using overscan. If you widen the screen by 32 pixels on the left side, you can only have six sprites."

Each sprite can be up to 64 pixels wide and as many pixels tall as you wish, but is only displayed in four colours. Programmers can place two sprites at the same point on screen, which doubles the amount of bitplanes available and results in a 16-colour sprite.



Images like these, from Rico Holmes, are stunning, but they can only be used as title screens. Rico works in 24-bit, making use of devices such as scanners and digitising tablets to achieve this impressive level of detail. But the resolution and amount of colours mean that an Amiga 1200 could not animate pictures such as these.

Bobs are Blitter OBjects, and they are created by placing data in the registers of the Blitter (BLock Image TransfER) Chip. Bobs are not limited in terms of colour or size. But because a bigger bob, or one with more colours, requires more data to be transferred to the Blitter, there is an overhead in terms of processor time. Since the screen has to wait for the Blitter before it can re-draw, using too many bobs slows down the frame rate of the game.

It is important for artists to be aware of these technical limitations before they begin to create the graphics for a game.

Palette control

More colours means more work for the computer to do, and that, in turn, means slower games. So it is advisable to produce a game in as few colours as possible. To do this the artist has to be very skilled in the choice of palette colours. Too many colours and the gameplay suffers, too few and the graphics suffer.

Although the Amiga 1200 can display up to 256 colours at a time without resorting to trick techniques like HAM mode, the 68020 processor is not sufficiently fast to allow most games to use all of these colours. It can, however, handle 64 colours with ease, and this is the size of the palette of most A1200 games.

Picking which 64 colours to use is one of the great skills of computer graphic art. Stefan explains: "On the ECS (Enhanced Chip Set), the sprite colours start at colour 16. If you double the sprite, you must use the second 16 colours in the palette."

Tony Turunen, artist on *Tower Assault* continues: "You are also



There is no quick way to learn how to create images like this one from *Super Stardust*. It takes hard work, skill and an awful lot of practice.

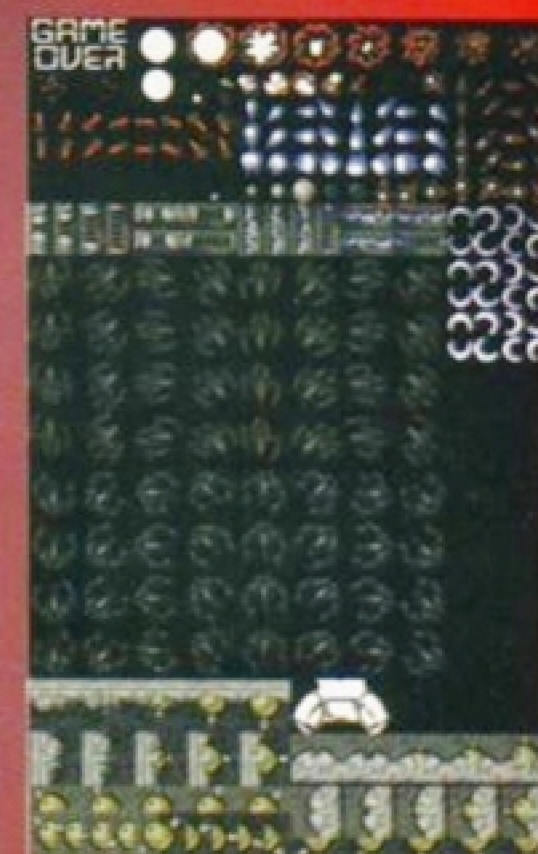
ANIMATION MATTERS

As if drawing recognisable images at such small scale is not difficult enough, a successful graphic artist is also called upon to animate them. This is another skill that is vital to a games artist.

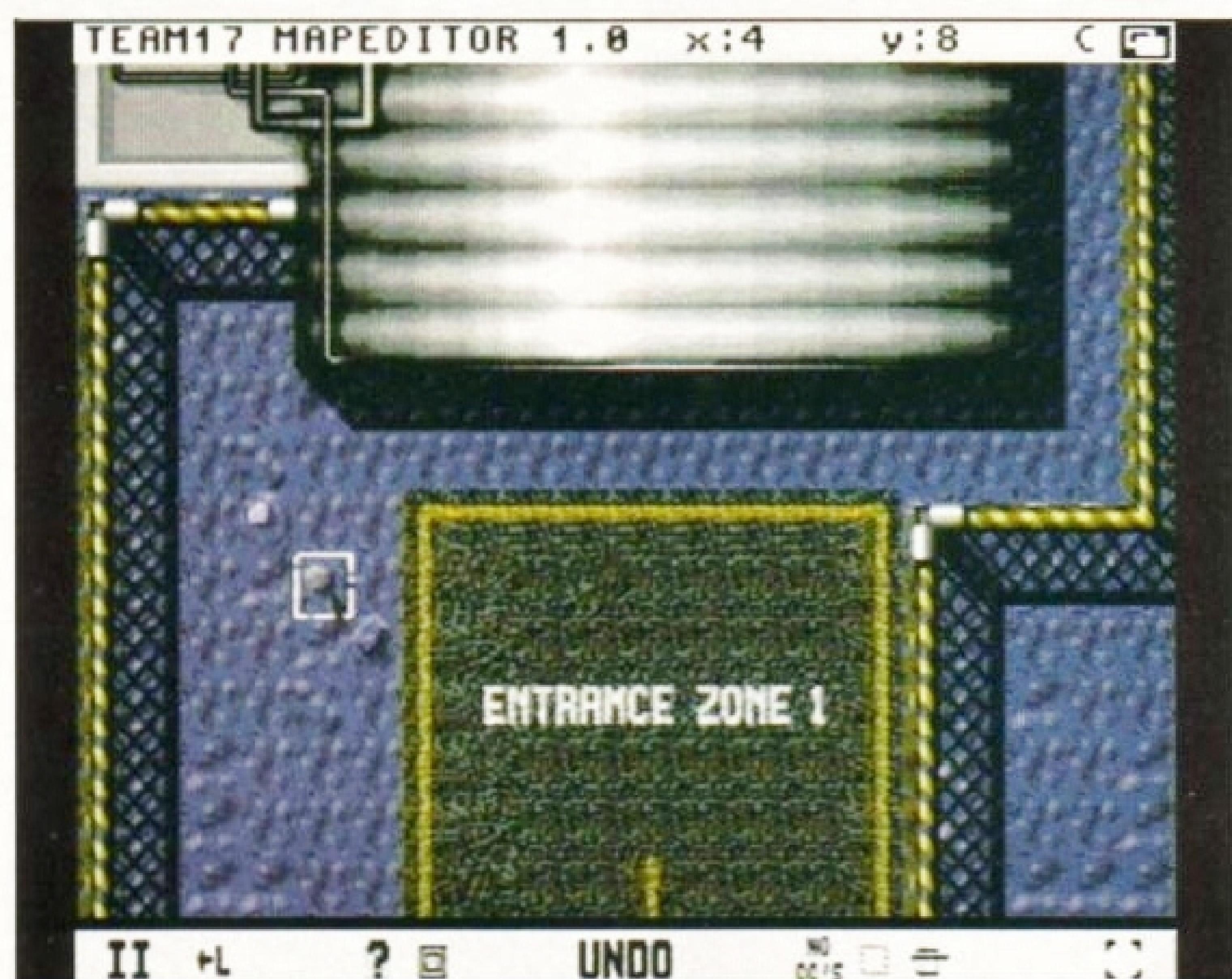
Just using *DPaint's* rotate function is sometimes enough – for instance when a top-down view of a spaceship or vehicle is required – but more often than not, animating a sprite means drawing it over and over again in various positions.

With just a few pixels to define your character, you have to maintain its scale and proportions while you draw it in a host of different positions, orientations and (occasionally) sizes. There are no short cuts to becoming a good graphic artist, the secret of success is hard work and practice.

Good animation is vital to the look of an attractive game. Even if the coding is fast, and the scrolling smooth, if a sprite has too few frames of animation the result will look poor. If there are too many frames, the machine cannot display them all fast enough. Again it is important that programmer and artist communicate effectively to assure the best results.



Background animation and sprite movement can make a game look far more impressive. These frames show a sprite being created in *Tower Assault*.



Game levels are constructed in custom-written programs called Map Editors. These programs are basically highly-specialised paint packages. Beneath the level that is being built up, another level is created which tells the game program about the properties of each individual square of screen.

going to need a grey scale, you can use that to create tones of other colours by dithering. Look at the work of Dan Malone who did *Chaos Engine*. He is the king by the way!"

Pixel level

Once our artist has selected their very limited palette, they face the other limitation of computer games graphics, resolution. The best way to make an image look sharp and realistic is to render it at the highest resolution the machine will allow.

Amiga games are usually done at a 320 by 256 screen size, and as we've already explained, the size of sprites and bobs are constrained by the technical limits of the machine. Games artists must quickly become adept at making every pixel count, and if one watches Tony in action, you will virtually always find his copy of *DPaint* set in magnify mode. This way of working may be unfamiliar to many computer artists, but when you are trying to convey the appearance of an object in a space 16 or 32 pixels wide it soon becomes second nature.

Often what is visible on the main window of Tony's screen appears like random dots, but the left hand side of the screen shows the image at normal size, so it's possible to edit at pixel level while retaining an idea of what the result will look like.

Mapping the levels

The levels of some games, most notably shoot-em-ups and platform games, can be huge. Levels of 20, 30, even 50 screens are quite common, and to make up the backgrounds for all that game area requires what seems like a huge amount of graphics. But this is not how things are done. Programs don't actually store the backgrounds as huge bitmaps. If a game has 81,920 pixels on screen (320 by 256) and each pixel requires six bits of data (64-colour graphics), then each screen would require 61K of memory. A level of 14 screen's size would take up a whole floppy disk.

Instead a table of codes is used which tells the program to go to a clip file and select a block of that image to draw on the screen – a bit like a mosaic. The data for a whole level of a game background can be stored on a bitmap image of between two and four screens in size. So all the graphics of one world of a platform game take up around 200K.

In order to create this mosaic the people who design the game levels use a program called a Map Editor. Most games developers write their own Map Editors, but they usually work in a fairly similar fashion. The artists arrange their data in blocks of pixels. These blocks are usually 16x16 pixels in size, but some Map Editors use 8x8 blocks.

The advantage of smaller blocks is that level designers can use more combinations of blocks, and the resultant scene is therefore less repetitive. The disadvantage of smaller blocks is that four times as many blocks have to be placed to create the same sized level.

The Map Editor program doesn't just offer a nice way of making big levels from a small amount of graphics, the code matrices that are created also convey important data to the program. The codes which tell the program which bit of the clip file to use for the graphics can also control what happens when sprites move to that part of the screen.

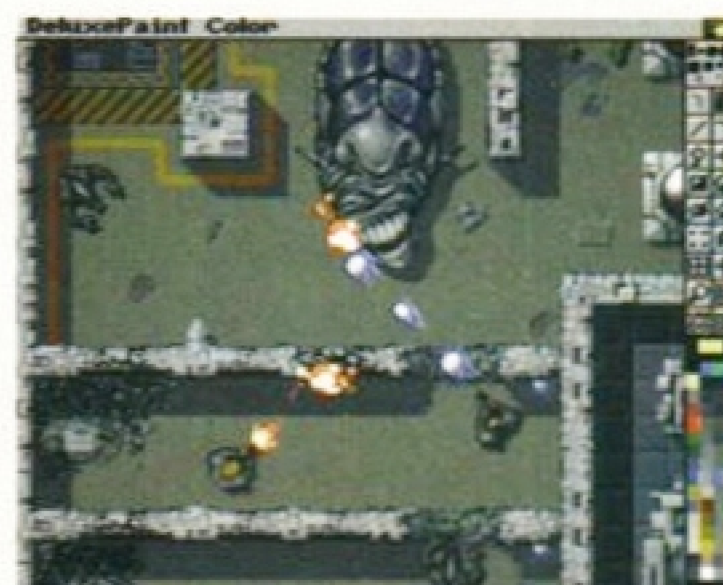
Hidden trap

The codes control whether the sprite can pass through that area of the screen, or whether colliding with it results in an explosion, loss of a life, or whether the player just bounces off. The Map Editor codes tell the program if that square contains a pick-up or a hidden trap.

The skill of being a good background artist, and these are not always the same people who make the best sprite artists, is being able to create blocks that can be used again and again in a scene without it being obvious that they have been.

The blocks have to be like the pieces of a jigsaw in that the picture on them has to fit seamlessly next to the picture on the adjacent block. But unlike a jigsaw piece, every graphics block has to be able to be used in conjunction with any other one to create a picture. Levels are usually designed by someone other than the graphic artist, so all an aspiring artist really needs to know is what size blocks to create.

Now you know how three screens of 16-pixel-square graphics can become the awesome games you see on your Amiga. To find out how this information could really change your life, turn the page.



Artists such as Tony Turunen use *DPaint* to create their graphics. The game here is Team 17's *Alien Breed*.

WIN A JOB AT TEAM 17!

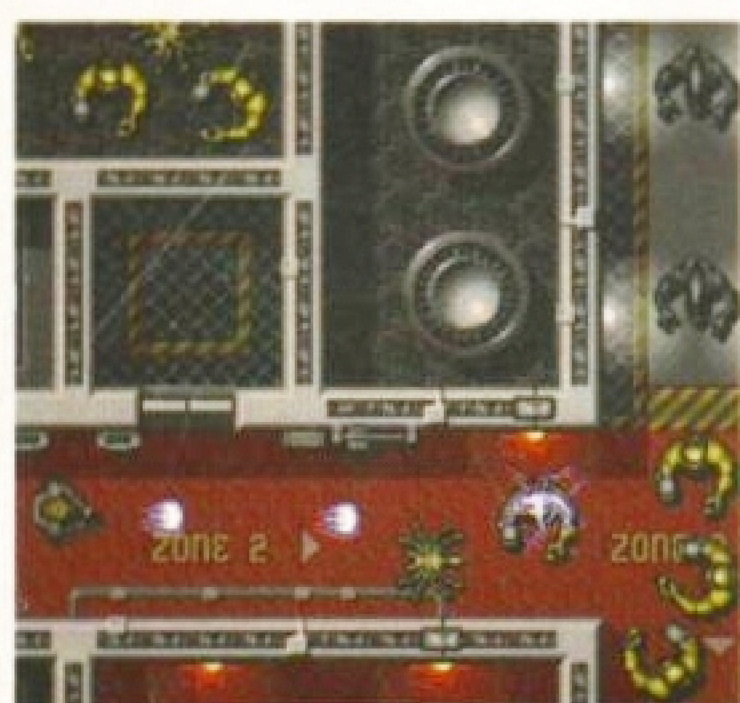
Enter our competition and you could end up working as a game designer for one of the UK's top software houses.







The pictures on this page are from forthcoming Team 17 games. They are: *Super Stardust* (main pic) *Super Frog* (top right), *All Terrain Racing* (far right) and *Tower Assault* (below).



The pictures scattered about this page are some of the graphics from Team17's forthcoming games. Think you can do better? If so, you could win a life sentence at Britain's most Amiga-friendly software house, and lots of money too.*

When I was the editor of *Amiga Format*, I was constantly amazed at the sheer quality of the graphics that we received as entries for The Gallery. I know that *Amiga Format* readers are a talented bunch, but some of the pictures we were sent were so good that software houses used to ring us up and ask to be put in touch with the artists who created them.

Now I am working for Team 17, and we are constantly on the look-out for talented artists. Then it occurred to us, why not draw on the biggest assembly of Amiga talent in the world, the readers of *Amiga Format*? So what we're offering is the chance of a job – an opportunity to sit at your Amiga all day using your favourite paint package, and get paid for it too.

OK, so we're not about to reveal how much we pay our graphic artists in the pages of *Amiga Format*, because it would only make the employees of other software developers feel hard-done-by. But you'll earn enough to keep you in a steady supply of beer and pizzas. Even if you happen to be an alcoholic pizza-addict.

What you need to do

And all you have to do to enter our competition is draw some fabulous games graphics. Remember what you've learnt from the games graphics feature on the previous two pages – we don't want any sprites that are 65 pixels wide, and no level designs with 6,000,000 bobs on every screen.

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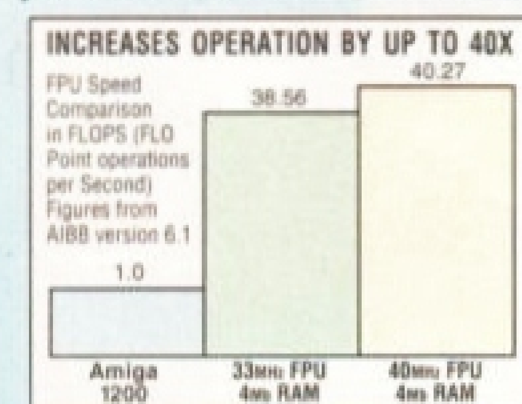
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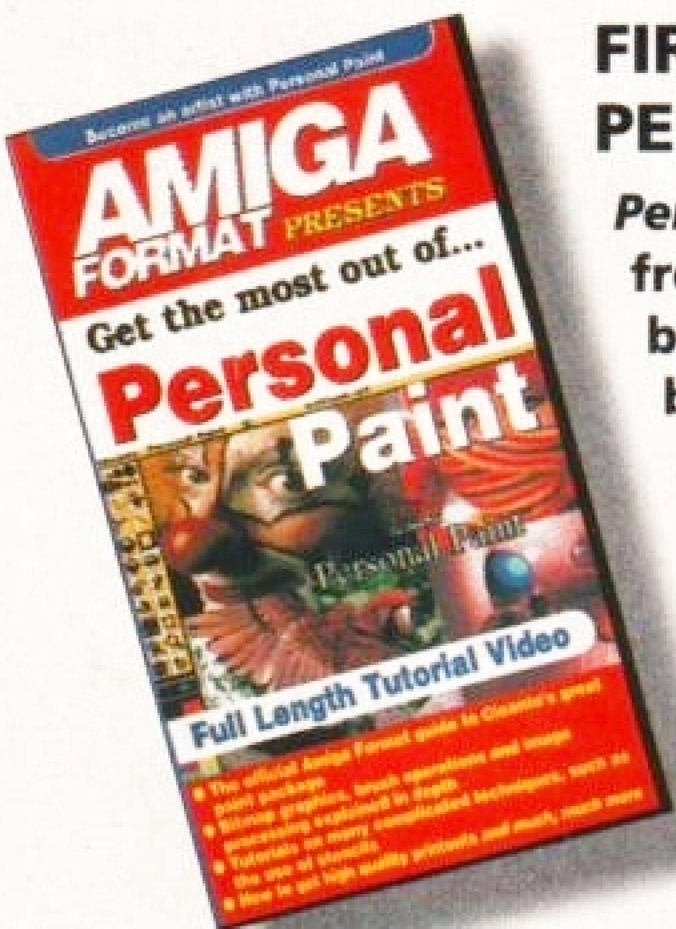
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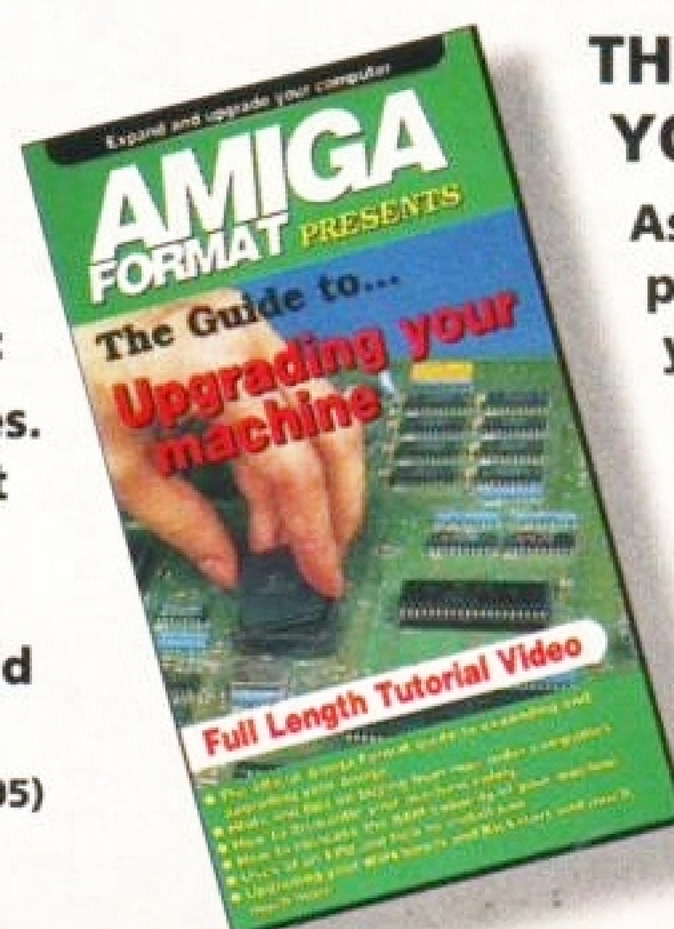


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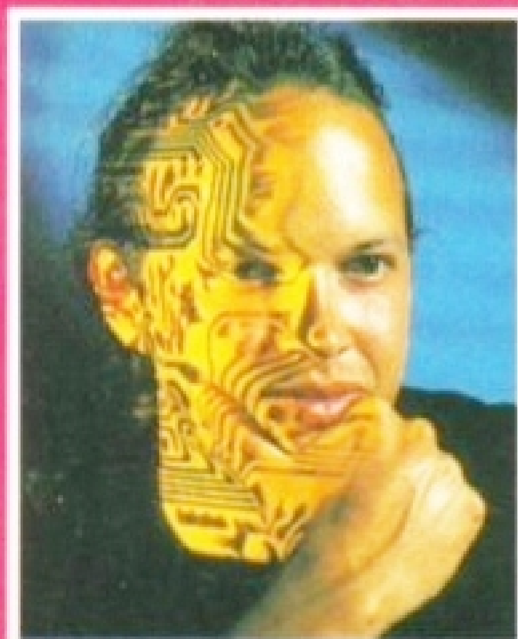
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SERIOUSLY AMIGA

This glowing plasma sphere was generated by *Lightwave* on an A4000 equipped with a Warp Engine. Find out how it was created over the page, and how fast the Warp can go on page 97.

AMIGA FORMAT

WELCOME!

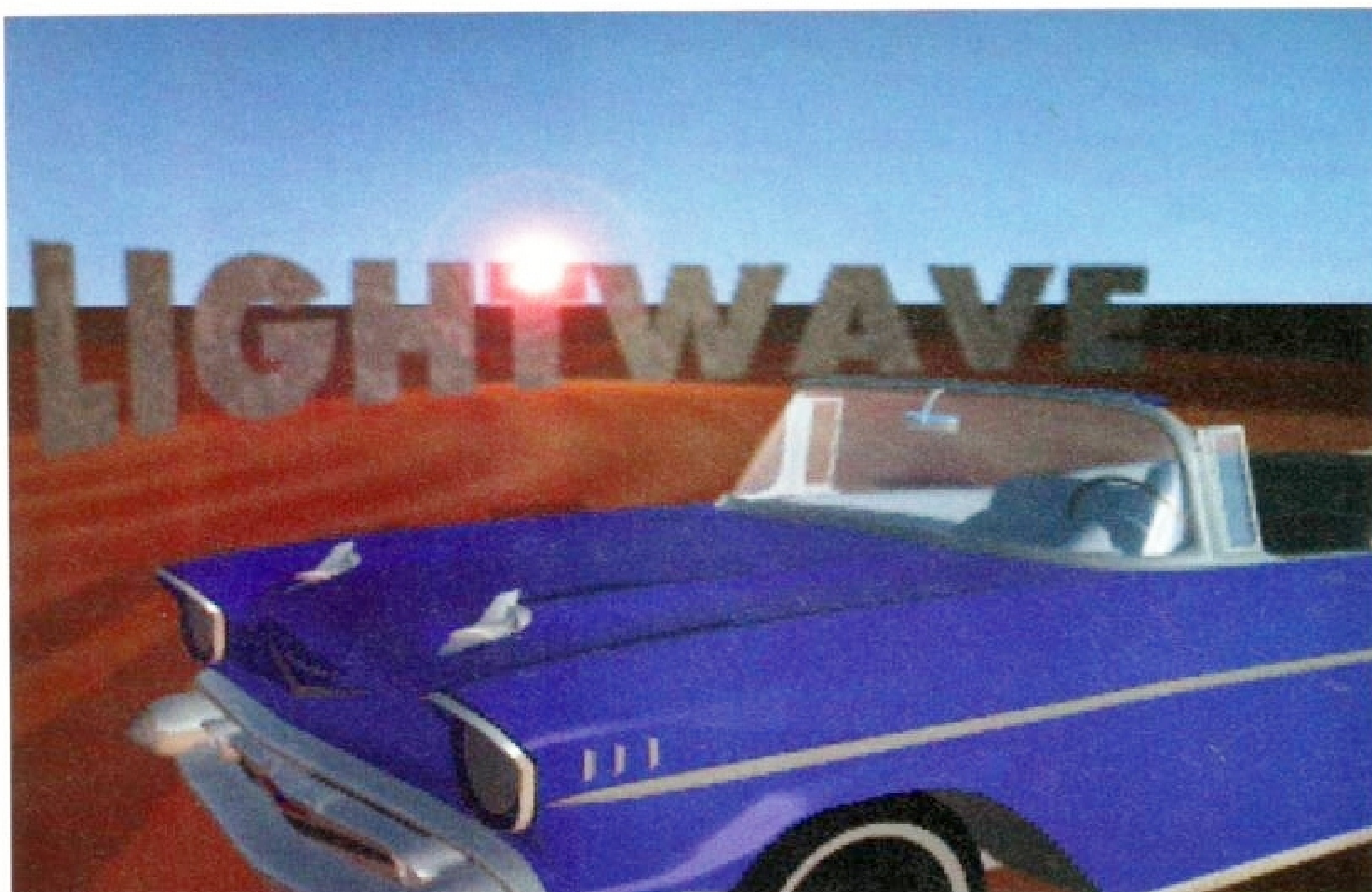


Hurrah! The unbundled version of *Lightwave* has finally arrived, and as you can see from the picture on this page, I've been shirking my editorial responsibilities in order to play with it. We will have a full review of it and the PAR system it will be bundled with next month, but for now there's a tantalising preview.

Before you turn the page though, take a look at some of the other goodies we've got for you. The Warp Engine, from Macro System, is the perfect companion to *Lightwave*. It allows huge memory expansion, and super fast rendering times, but it is useful for any processor-heavy tasks.

A1200 owners can get in on the act too, with a useful round up of A1200 accelerator cards. As if this wasn't enough, we also have an exclusive review of the latest version of Workbench 3.1, which will be available for all Amigas. Have fun! *Nick Veitch*

REVIEWS





An animation such as this takes a very respectable 30 seconds to set up in *Lightwave*, thanks to the motion control feature and intelligent frame tweening.

LIGHTWAVE

In the beginning there was darkness. Then some bright chaps in Texas came up with the idea of *Lightwave*. Nick Veitch takes a sneak preview of the unbundled version.

The philosophy of rendering in *Lightwave* is a simple one. Its creators were a group of wannabee filmmakers. Realising that the chances of Paramount giving them a $200 million budget to create a cinematic masterpiece were rather slim, they created a virtual world of their own.

Lightwave is probably the best known piece of Amiga software ever. In fact, in some circles it is known better than the Amiga itself. This success is not undeserved. From *Babylon5* to *Jurassic Park*, *SeaQuest* and *RoboCop3*, *Lightwave* has been used all over Hollywood for feasibility projects, storyboarding or actual motion picture-quality effects. The movie-like touches can be seen throughout the software. The wireframe layout screen draws in cameras and lights as they would appear in a real Hollywood backlot, and the camera settings range from a 110 instamatic to a 65mm motion picture camera.

In many ways, the Video Toaster, excellent as it is, just became a system requirement to use the *Lightwave* software, making it the most complicated dongle ever. The Toaster is a very useful system, but there are an awful lot of people who use the Toaster just to run *Lightwave*, people who have no need of *Toasterpaint*, digital video effects and titling software, people like Amblimation, and the award-winning creators of *Babylon5*'s graphics, Foundation Imaging.

The gap was bridged by a morally and legally rather dubious hardware/software combination known as *LightRave*. This product essentially allowed the owner to run *Lightwave* without the cumbersome Toaster filling two slots of their Amigas.

Understandably, Newtek were angered by this encroachment on their intellectual property. Although they won't admit it, it seems likely that this was the proverbial straw that had the coders up all night producing their own, standalone version.

Lightwave 3.5 no longer needs the Toaster, but it still needs 8Mb of RAM, a hard drive and Workbench 2, so don't take a hammer to your piggybank in haste. *Lightwave* consists of two separate modules: the Modeller, which is used to generate objects, and the Layout module, which is used to set up the scenes to render.

The Modeller is reasonably similar to *Sculpt 4D*, if you remember that classic

NEW THINGS

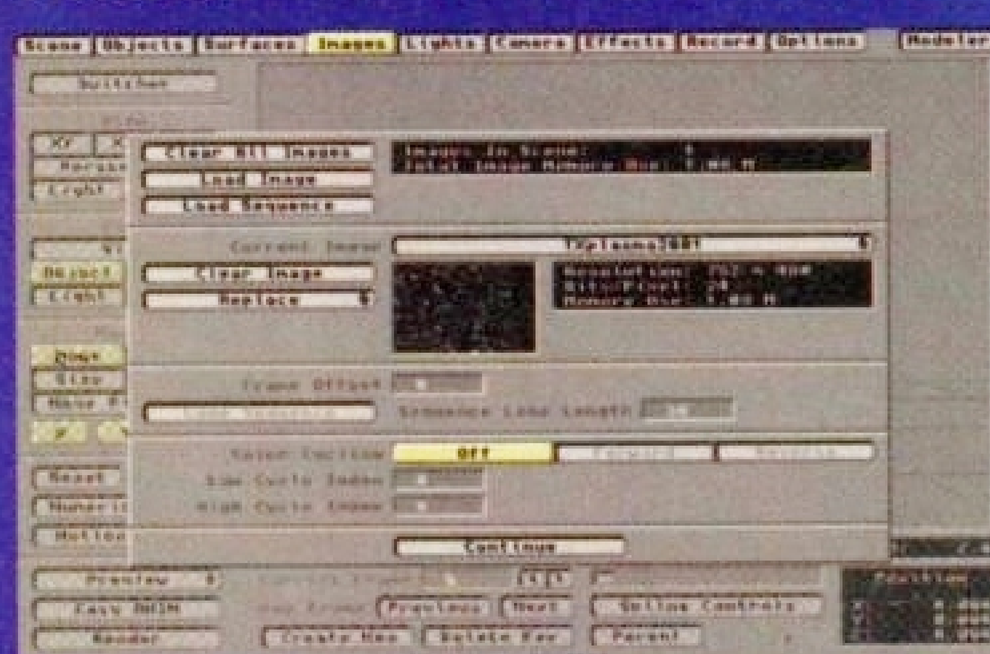
There are quite a few new things about *Lightwave 3.5*.

Firstly, now you can render in more than just the standard resolutions. Older versions based their five pre-determined resolutions on video frame sizes. These are still available and they range from 160x128 pixels up to a colossal 3008x1920 pixels, but they do not allow the configurability required for some applications.

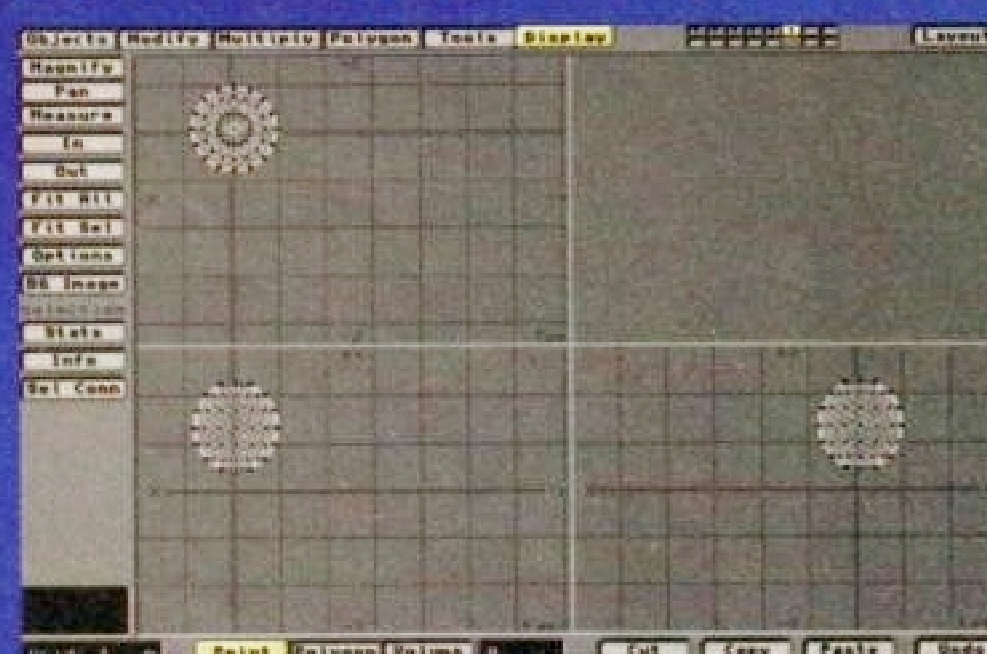
OK, for animated sequences, which are to be dumped to video, there is no point in exceeding a standard Overscan PAL resolution, but there are plenty of times when you might want a resolution somewhere in between. So, the latest version also allows a customisable image size. Support has also been added for 24-bit Raw and Targa image formats.

In the modeller, there is a new subdivide option called Metaform, which creates more organic (ie blobby) subdivisions of an object.

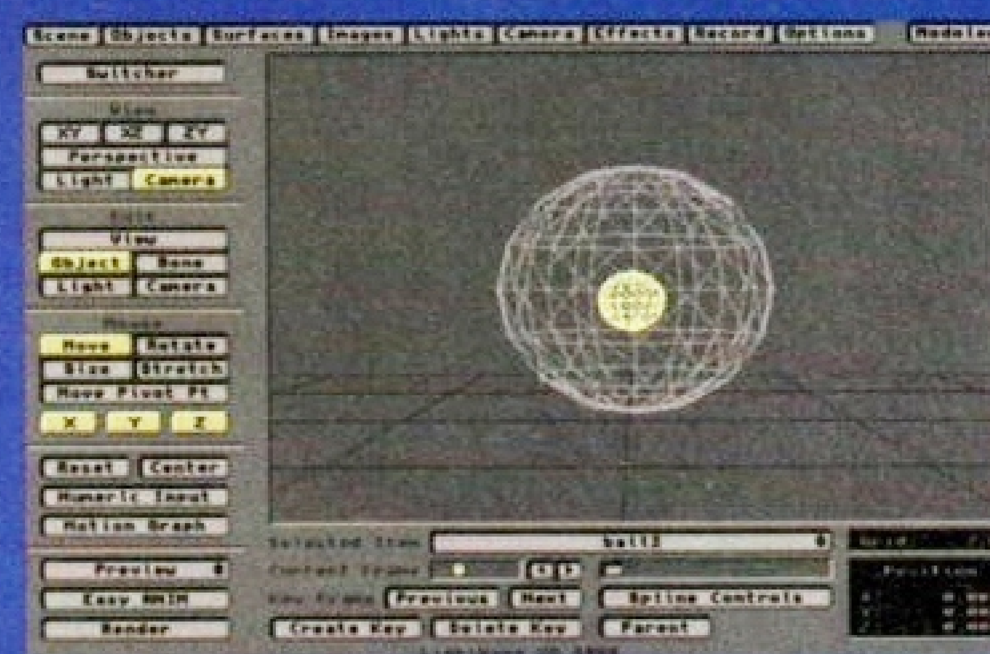
FROM THE MIND TO THE SCREEN – THE BACK COVER PLASMA SPHERE FROM



1 Read a copy of *Lightwave Pro* and steal a good idea from there. Model a box with a marble texture, to use as a texture map.

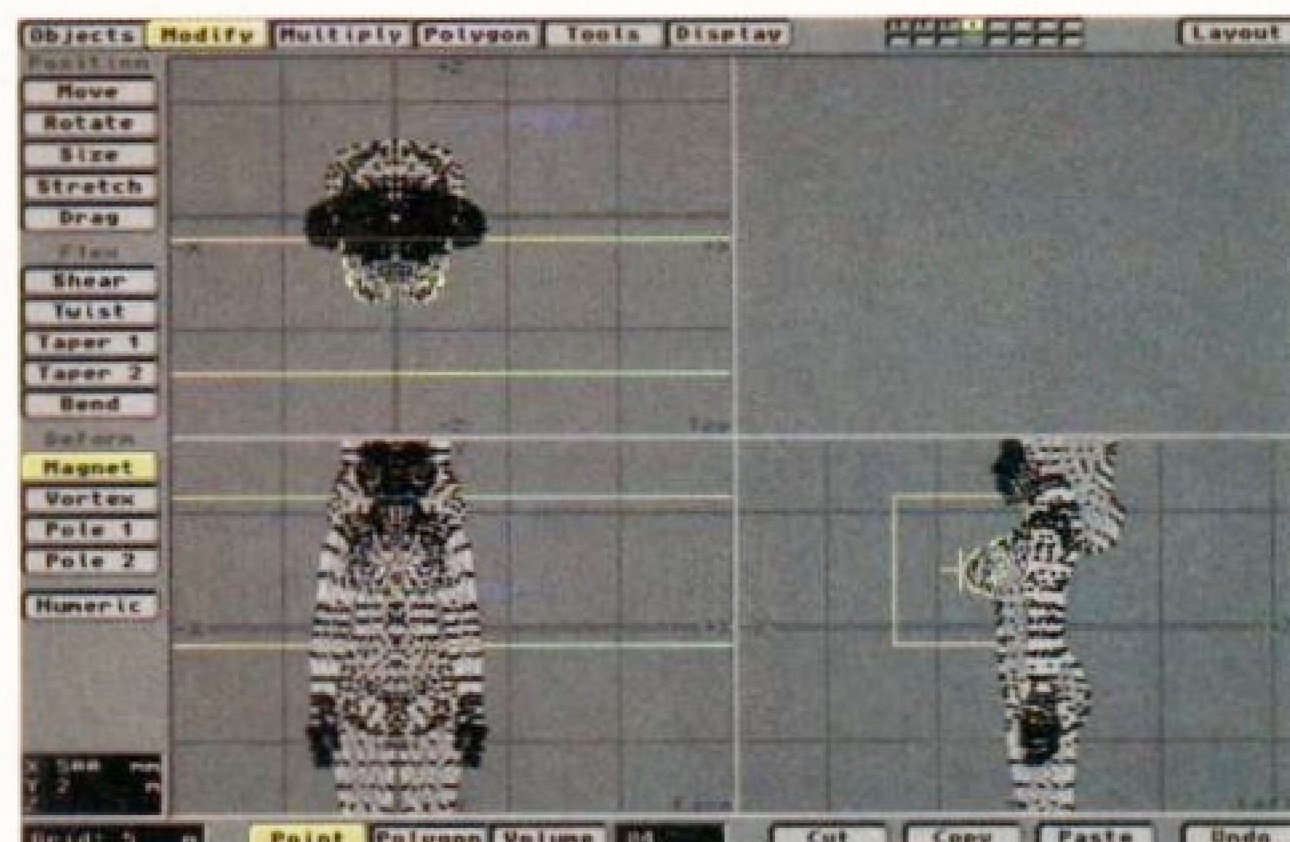


2 Generate a sphere and map the image you generated as a diffusion, luminosity and transparency map.



3 Generate a smaller sphere and place it inside. Give it some luminosity and a fractal noise texture map.





Improving on nature no longer requires expensive plastic surgery, just click and drag with the *Lightwave* magnet.

THE VOICE OF THE MYSTERONS

A few weeks ago we caught up with Lee Stranahan, who was on a worldwide tour, teaching people how to use *Lightwave*. After 55,000 miles travelling around America in a year, he was preaching to the European Market.

"NewTek has a commitment to make *Lightwave* the industry standard 3D modelling software. We want it to become the 3D equivalent of *Photoshop* (on the Macintosh)," he said.

This would obviously not be possible if *Lightwave* were to remain Toaster-only software, so unbundling it from the Toaster is the first step in bringing *Lightwave* to a far bigger audience.

"Obviously we are planning versions of the software for other platforms to achieve this goal, in fact these versions are already underway," adds Lee.

So, *Lightwave* will not remain an exclusively Amiga product, but it will at least be fully-compatible with versions on other platforms. This could be a good thing, as it will certainly generate more PD objects and plug-in modules.

original ray-tracing program. All objects are constructed from a series of polygons. Polygons may have three or four sides, and each point on the polygon may form other polygons with other points in the object. In this way a lattice-like surface is built up.

Purists who are used to the mathematical precision of *Real 3D* may baulk at this, but given the rather excellent phong/smoothing modes available when rendering, you'll never see a faceted surface – unless you want to.

Lightwave enables you to construct objects by deforming primitives. Either a graphic (dragging out shapes on the three view screens) or numeric construction method is possible. Primitives can then be subjected to any amount of bevelling, twisting, shearing, magnetism, drilling, lathing and any amount of Boolean addition, subtraction and XORing that you, or they, can stand.

There is no Quickrender option, so *Imagine* users may be slightly disappointed, but to aid the production of objects, they can be constructed using different layers. There are eight layers available, each of which may be selected as the foreground or the background. This means that you can view two objects simultaneously, and use this view to plot your combinations or multi-object manipulations.

The layout screen has only one view window, which may be a little weird for all but hardened *Caligari* users, but it is a system that works well. For a start, the view can be set from any of the X-Y-Z plane combinations, or from the camera, or any of the lights or objects. This is very useful, especially when setting up spotlights, because you can make sure that they shine in the right places.

The surface attributes are also controlled in the layout module. This is probably the most powerful part of *Lightwave*. You can control things such as specularity, reflection, transparency and luminosity by percentage values, or by supplying an IFF "map". In this way complicated and impressive surface textures can be produced.

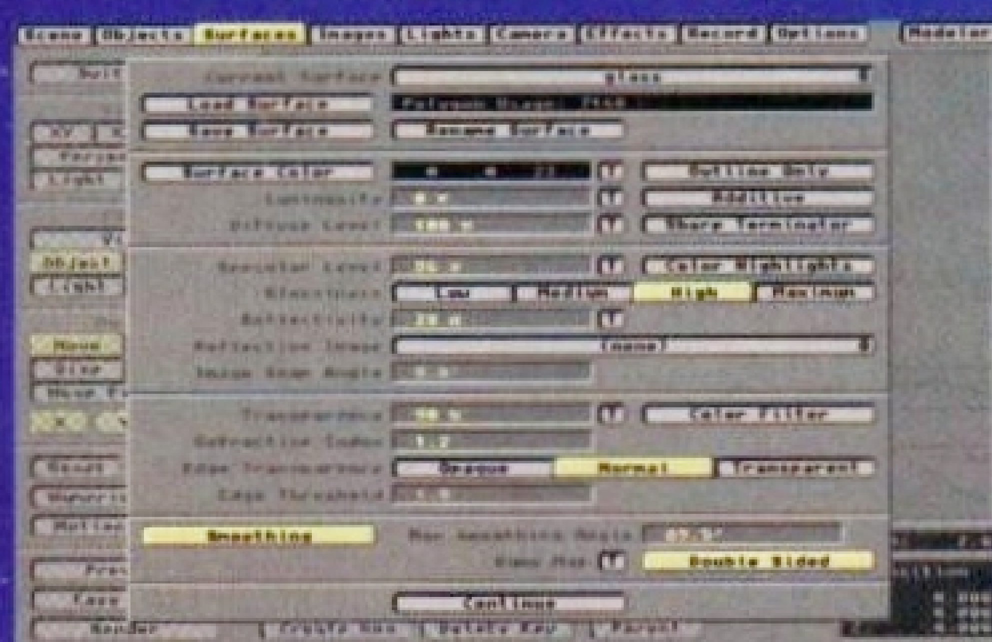
The entire interface is controlled by clicking on buttons with the mouse, no menu options are used at all. This is because the Toaster wasn't designed for Amiga users, but for video professionals, whose previous experience of computers would have been limited run-ins with Apple Macs. This is not a bad thing at all, because everything is laid out logically and is easy to find. For software that produces such stunning results, *Lightwave* is surprisingly easy to use.

In these days of worry and trouble over the future of Commodore, it is good to see that the Amiga still leads the way in some things. Ray-tracing is certainly one of them, for as long as *Lightwave* continues to be used.

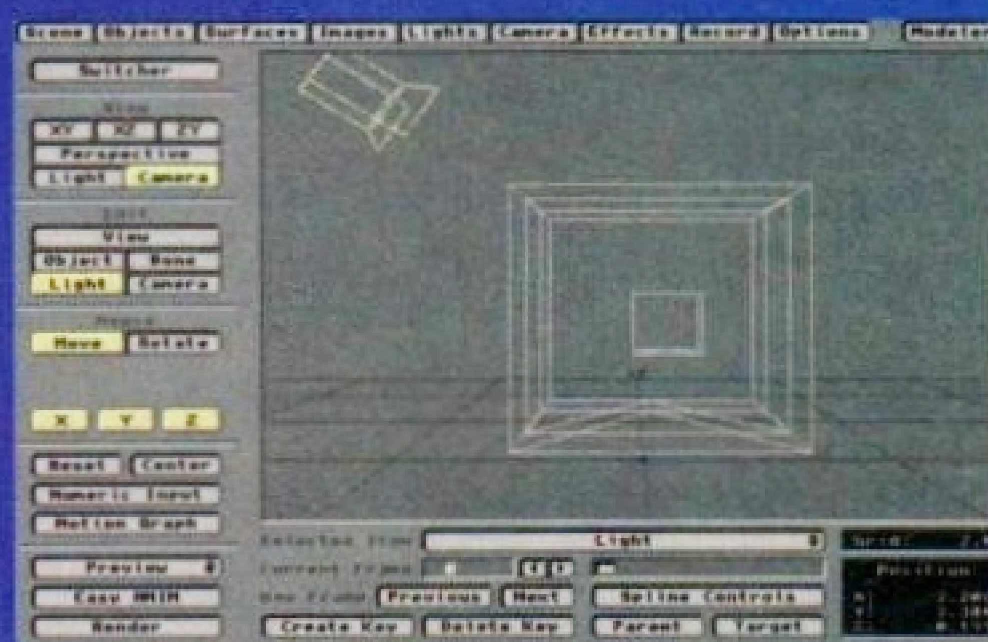
NEXT MONTH

See next month's *AF* for a full review of *Lightwave 3.5* (the version that is actually going to be released, not *3.2*) and the *PAR* system from DPS. With software of this complexity and expense, we think it only fair to spend the time required to review it properly. We will also have more of *Lightwave* expert Lee Stranahan's informed comments and a full table of features.

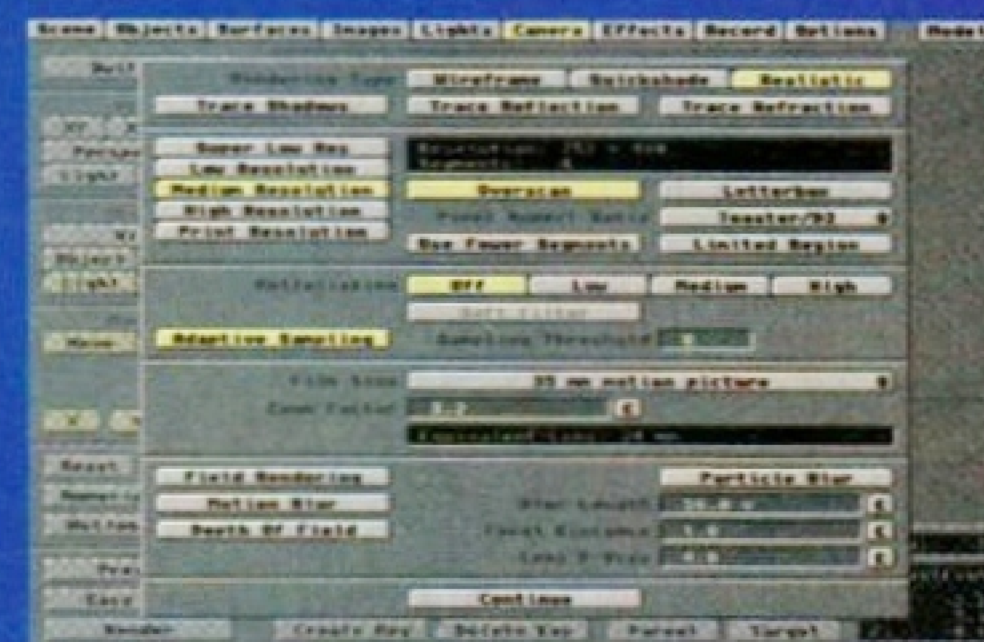
IMAGINATION TO REALITY.



4 Make one final sphere and give it glass-type attributes. Scale it up to be slightly bigger than the first sphere.



5 Position the light and camera where you like. The light will provide a specular reflection on the glass.



6 Set your render screen and go away for a long time. You should end up with something like the picture on the back cover of this mag. Hurrah!

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  CU Amiga Accuracy Test - March 1994

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WARP ENGINE

Faster than a very fast thing indeed, John Kennedy tries to keep up with the hottest piece of silicon he's ever stuck in an A4000.

The Warp Engine heralds the next generation of Amiga computing and it is designed specifically for the A3000 and A4000. The Warp is a beautifully-engineered card which is available in several guises, depending on how much you want to spend (see verdict box). You can even buy the card without a 68040 – specifically for A4000/040 owners to transplant their existing CPU.

Interestingly, the A4000 was actually designed with the older 68030 in mind, especially with regard to memory access. The 25MHz Motorola 68040 present in the high-end Amiga 4000 is unable to access memory well below the theoretical maximum, which means there is plenty of scope for improvement.

MacroSystem have solved this design flaw by coupling the memory directly to the 68040 bus. The Warp board actually features four sockets which accept standard SIMMs of all shapes and sizes (and combinations), and integrates them into the normal system memory.

The standard Fast Memory SIMMs fitted to the Amiga motherboard can therefore be moved to the Warp, which means you won't need to buy more memory to get started.

That said, the new processors are so fast that the speed of the memory becomes very important: the 33MHz Warp requires 70ns SIMMs and the 40MHz Warp needs 60ns for best results. Although we tested the 040 card, we only had standard 80ns memory which cramped the Warp's style very slightly as extra wait states had to be inserted by setting a jumper on the card.

The price to pay for the tremendous flexibility in terms of different SIMMs means that certain configurations of memory refuse to form contiguous blocks – apparently you need memory of the correct speed and/or SIMMs larger than 4Mb for this to operate properly.

This might be a problem for *Art Department* users operating with very large objects, and it's worth getting some advice from Premier Vision regarding your own requirements. The maximum memory allowed on the Warp is four 32Mb SIMMs which is almost too large to contemplate.

Of course, the important feature of the Warp is the speed increase: and even a 28MHz Warp card (which consists of a slightly over-clocked 25Mhz chip) runs much faster than a standard A4000/040.

The MIPS rating (a measure of the number of million instructions per second) stays roughly the same, but in general programs run faster as memory access improves. With the 40MHz Warp card, memory speeds leap from about 14Mb/second to about 64Mb/second.

Full speed ahead with the Warp Engine – Sysinfo rates it at over 30 MIPS and 7.7 MFLOPS: more than 50 times faster than an A600.

AMIGA GOLD FORMAT

Combined with the very quick CPU, an Amiga fitted with a 40MHz Warp card runs about three times faster than a traditional A4000/040 – which is about 50 times faster than an A600.

In ordinary, everyday Workbench use this kind of power is mostly hidden, but sheer rippling muscle isn't all this card provides. Included on every Warp Engine card is a full SCSI-ll interface. Again, this interface is coupled tightly to the memory and CPU and so works at terrific speeds.

The efficient DMA (Direct Memory Access) design means the CPU doesn't have to constantly deal with the data transfers, so it's ideal for situations which need both processing power and fast data throughput, such as animation. In tests, we achieved 2.5Mb/second, although with top-of-the-range drives, rates should approach (or exceed) 5Mb/second.

Software supplied with the Warp is limited to a ROM remapper (which uses 512K to shadow the system ROM and so speeds up *Intuition* slightly), and some tools to prepare SCSI hard drives. The lack of other software isn't a problem – it just indicates how transparent the new processor system is for the Amiga.

The only competition for the Warp Engine is the GVP G-Force 040 card, which is priced almost identically. When comparing them, remember that the Warp includes a 'free' SCSI-ll interface and unlike the G-Force doesn't require special SIMM modules. The difference in speed between the cards is so close to be almost negligible: they are both incredibly fast.

WARP ENGINE

DISTRIBUTOR
Premier Vision 071-721 7050

PRICE
28MHz without 68040 (for existing A4000/040s) – £599
28MHz with 68040 – £799
33MHz with 68040 – £999
40MHz with 68040 – £1,199
(Ask before ordering, prices may fluctuate)

SPEED ●●●●●
With the 40MHz Warp Engine, image rendering is so fast it's fun.

MANUAL ●●●●
Good manual, although perhaps a little too techie in places.

ACCESSIBILITY ●●●●●
Stick it in and forget about it. It's fast and no special software is needed.

FEATURES ●●●●
Good memory handling, super-speedy SCSI-ll interface and full (MMU, FPU) 68040 – all on a card that doesn't need a special Buster or a Zorro slot.

VALUE ●●●●●
With different versions for different budgets, all A4000/30 owners and most A4000/40 owners should buy it.

"Fast, elegant, reliable – it places the A4000 back at number one."

93%

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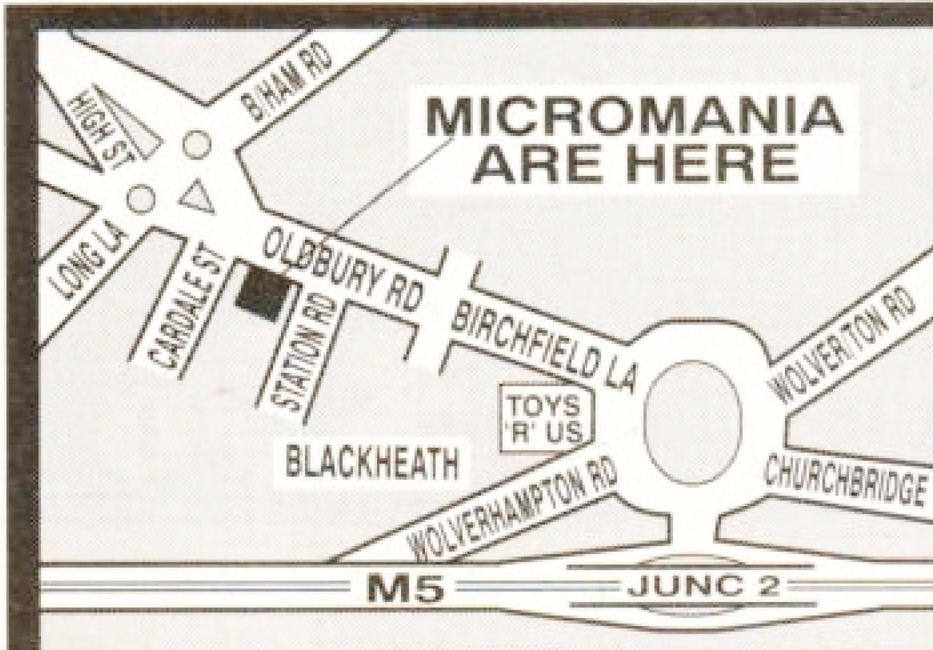
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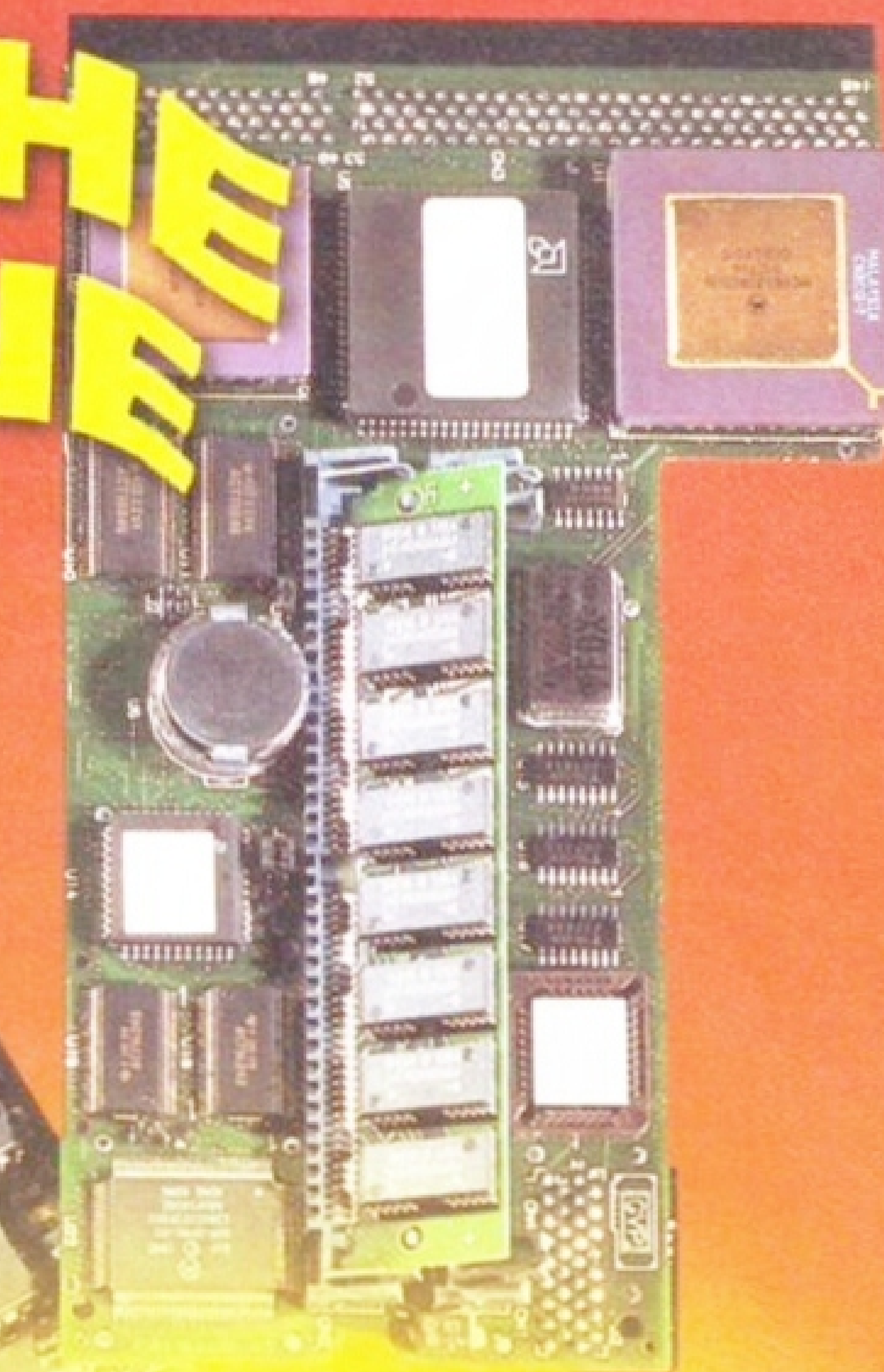


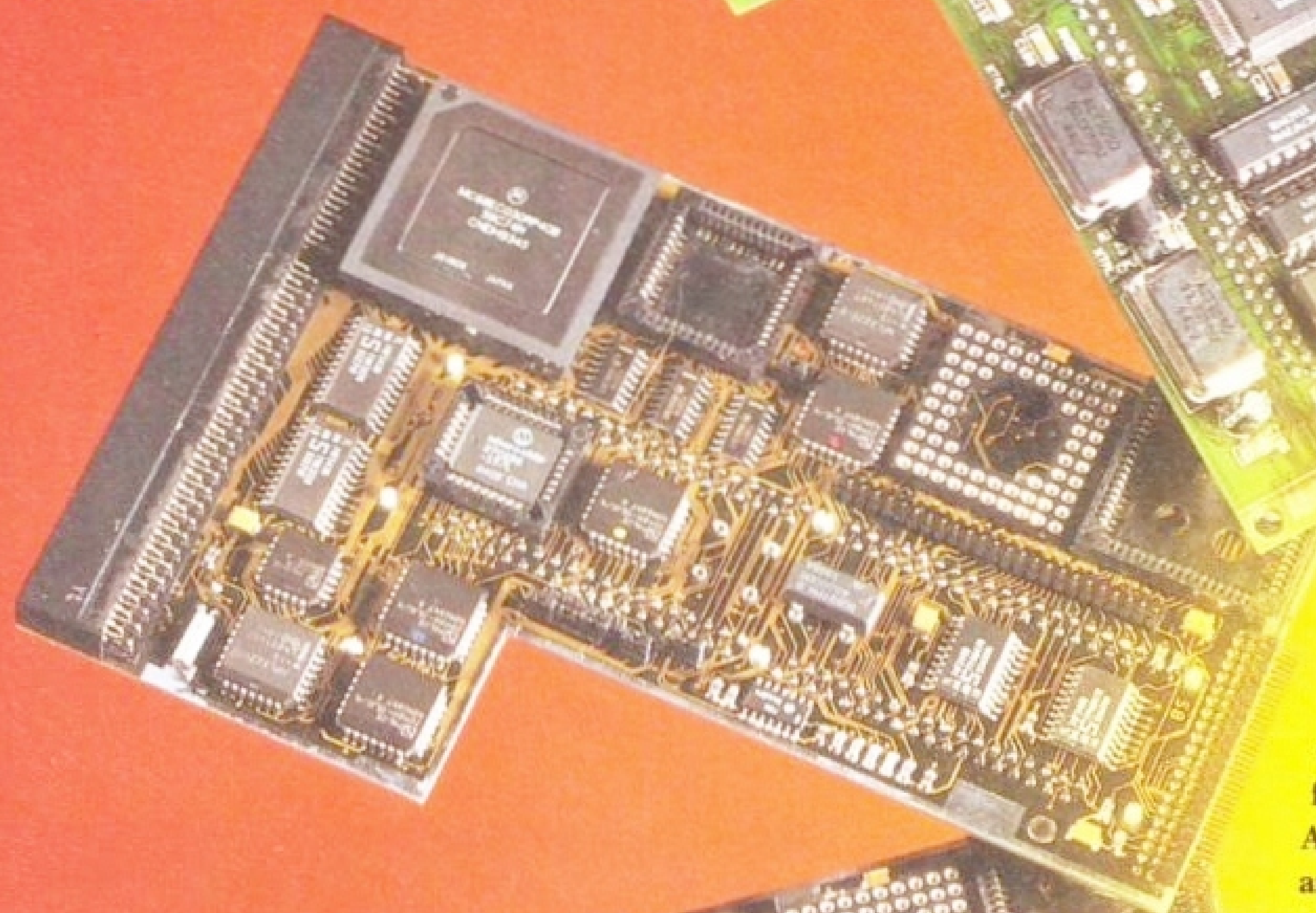
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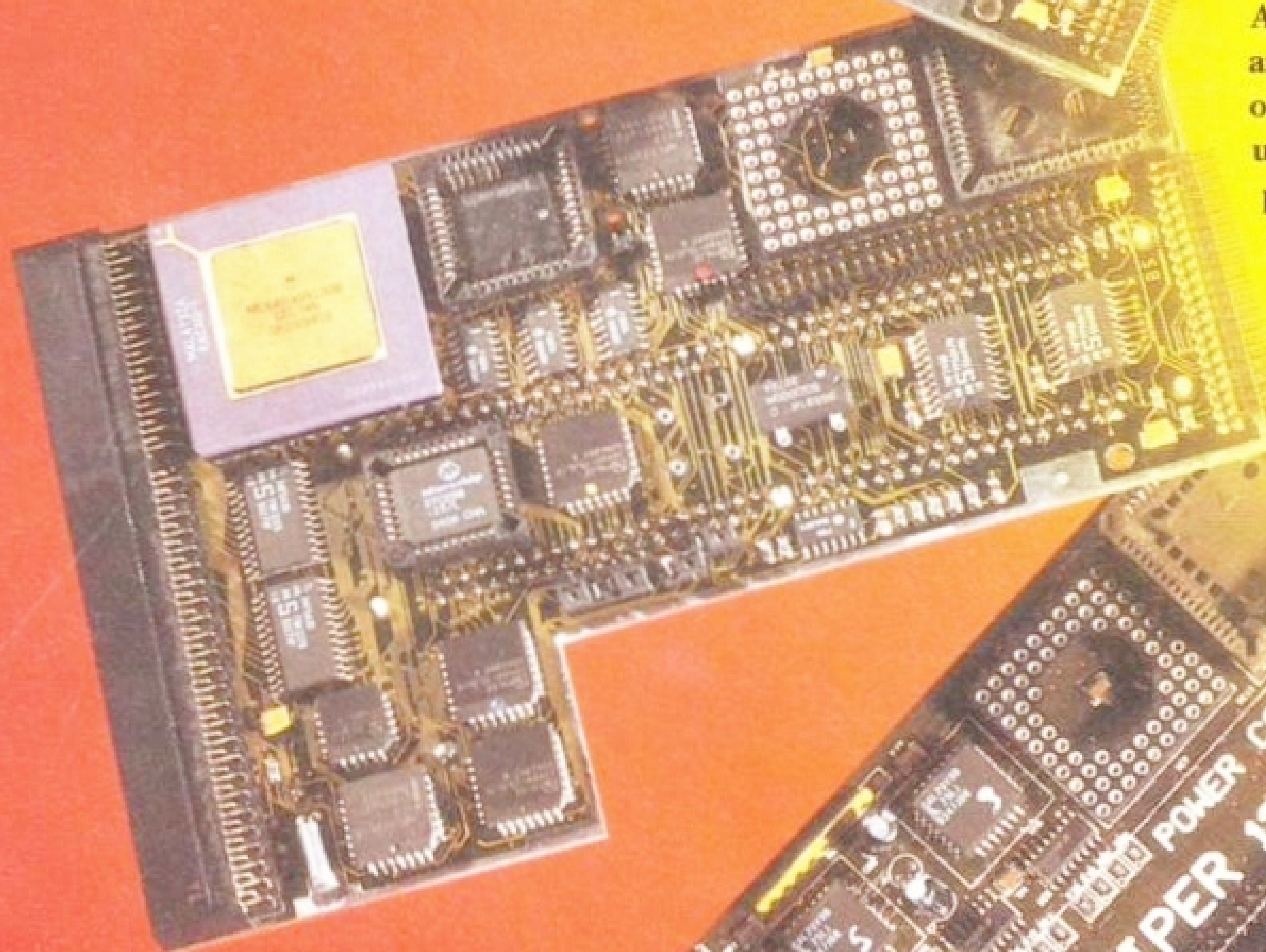
LIFE IN THE FAST LANE

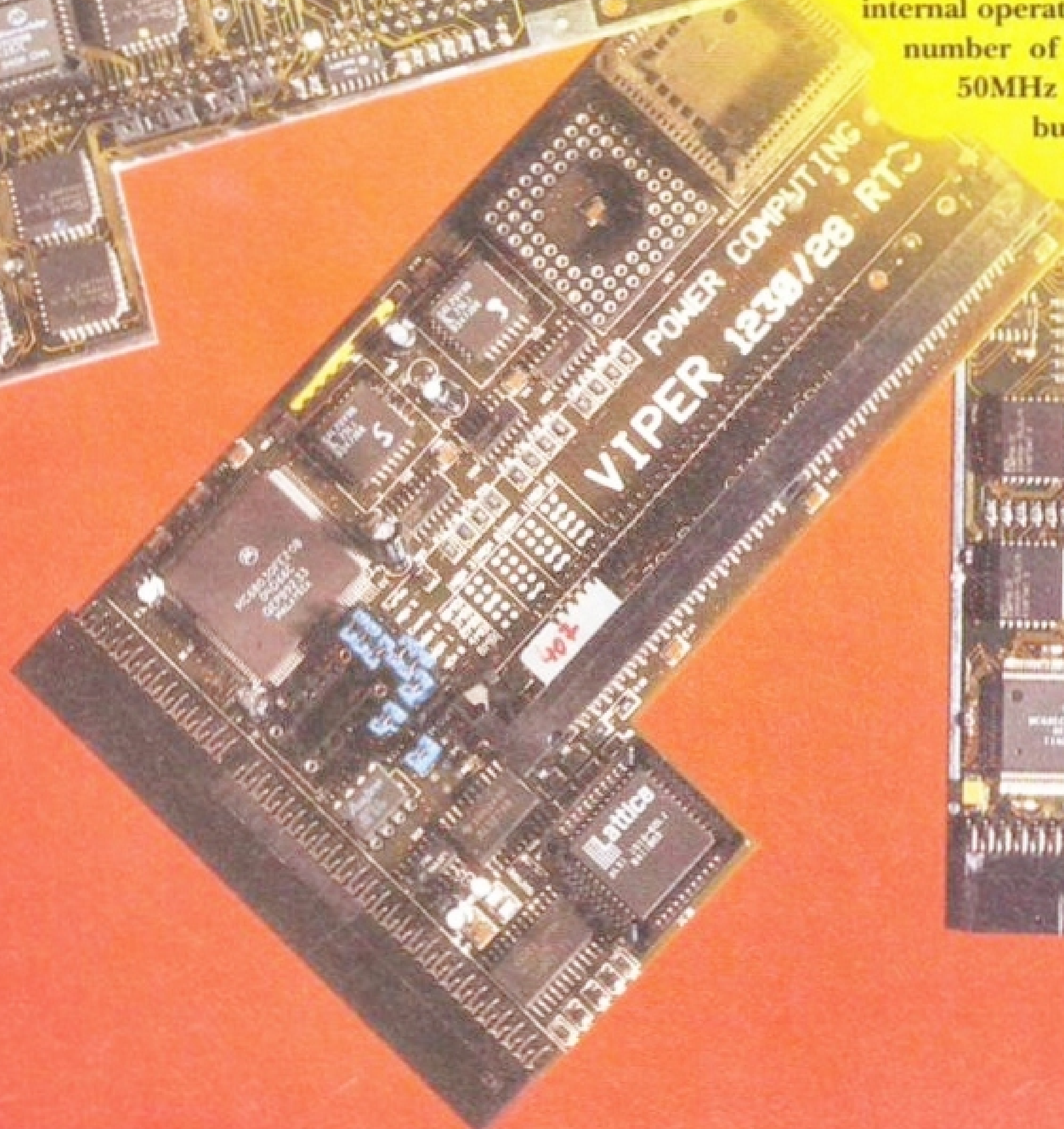
Tired of getting dirt kicked in your A1200's face by every A4000 that happens to wander by? Tire no more – Jason Holborn is here to show you how to get even.

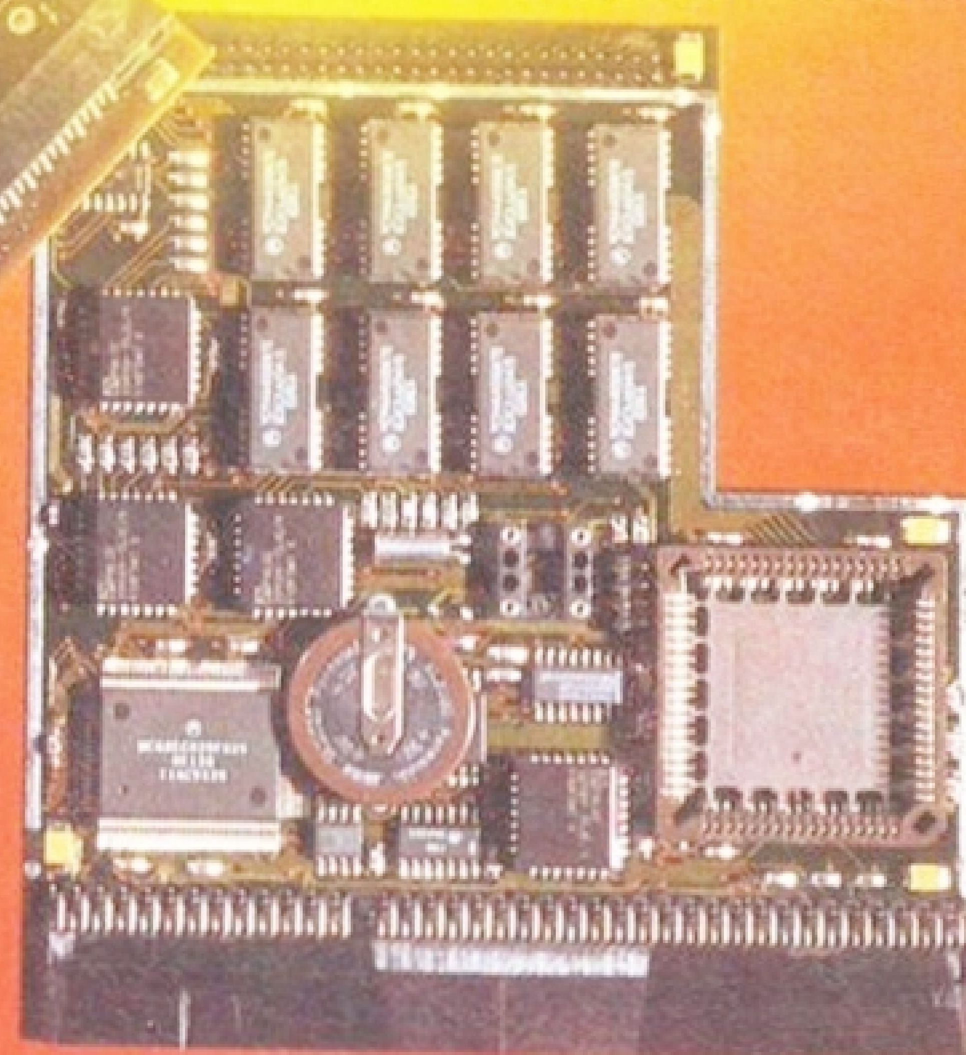












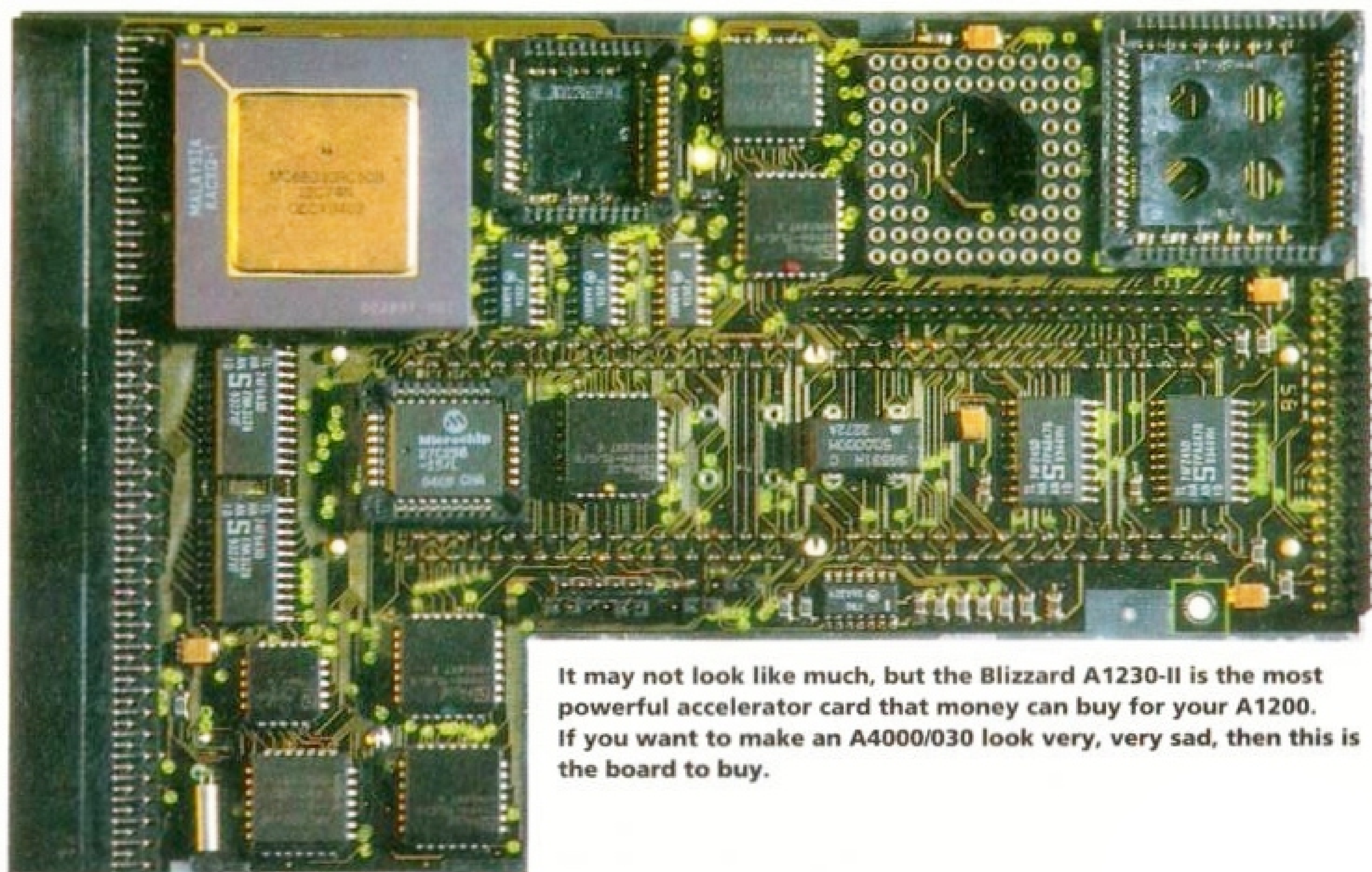
The A1200 is hardly a wimp in the power stakes, but even its huge 68020 processor doesn't cut it when compared to its closest 'big box' brother, the A4000/030. Considering the specification of the A4000, it's easy to see why it kicks butt – for starters, it's based around a 25MHz 68030 CPU (as opposed to the A1200's 14MHz 68020), a processor that is not only more advanced than the A1200's '020 chip but is double its speed too!

Help is at hand, however, in the shape of the processor accelerator cards available for the A1200. With an accelerator card fitted, your A1200 is no longer forced to play second fiddle to the A4000/030 – in some cases, an accelerated A1200 not only matches an A4000/030 but positively leaves it for dead. Ray tracing isn't the only application that benefits from a faster processor – whether you use your Amiga for desktop publishing, image processing, word processing or even playing games, a processor accelerator significantly enhances how fast these programs run.

Most A1200 accelerator cards are based around the Motorola 68030, the big brother of the A1200's own 68020. Like the '020, the 68030 is a true 32-bit processor but it runs much faster than the '020, thanks to a more advanced design and faster internal operation. Like the '020, the 68030 is available in a number of speeds ranging from 16MHz right up to 50MHz – not surprisingly, the faster the chip you buy, the better your system performance.

Continued overleaf ➡




It may not look like much, but the Blizzard A1230-II is the most powerful accelerator card that money can buy for your A1200. If you want to make an A4000/030 look very, very sad, then this is the board to buy.

BLIZZARD A1230-II

£244.95 (40MHz)/£329.95 (50MHz) ■ Gordon Harwoods ■ 0773 836781

Reviewed in last month's issue, the Blizzard A1230-II is possibly the closest to a state-of-the-art accelerator that you are likely to find. It should come as no surprise, therefore, that this little beauty doesn't come cheap – the 50MHz version with 4Mb of RAM (the bare minimum) costs almost £500! This does, however, buy you some serious computing power – stick one of these babies inside your A1200 and you will have a machine that runs almost twice as fast as an A4000/030!

The Blizzard A1230-II is available with a choice of two processors – a 40MHz 68030 with no MMU (Memory Management Unit), or a 50MHz version with MMU. The MMU should be ignored as very little Amiga software actually takes advantage of it – the only possible use we can think of is to run the virtual memory system GigaMem. The obvious attraction of the 50MHz card is its speed – on average, it runs 25% faster than the 40MHz A1230-II.

The Blizzard A1230-II is an exceptionally powerful product that delivers the sort of raw processing power that professionals require. This power does come at a price, though – unless you have a very generous bank manager, the A1230-II will probably remain the stuff that your dreams are made of.

SPEED ●●●●●
The A1230-II is the fastest A1200 accelerator card available!

MANUAL ●●●●
Like all the Blizzard manuals, the main features are covered briefly and in a concise manner.

FEATURES ●●●●●
The A1230-II not only offers the best performance but its expansion capabilities are state-of-the-art too.

VALUE ●●●●
Definitely not the most affordable card on the market but you get exactly what you pay for.

"The most powerful A1200 accelerator money can buy."

88%



The Blizzard A1220/4 offers the performance of an '030 accelerator card for the price of a RAM expansion. What a bargain!

BLIZZARD A1220/4

£229.95 ■ Gordon Harwoods ■ 0773 836781

At the opposite end of the accelerators market to the A1230-II is the A1220/4, an accelerator card for the A1200 based around a 'clock doubled' version of the A1200's processor, the 68020. Unlike the rest of the competition, the A1220/4 comes as standard with 4Mb of 32-bit RAM – if you need more it can be expanded to a maximum of 8Mb with the addition of Blizzard's own custom memory board (£169.95).

I have to admit that I was a little sceptical of the A1220/4's performance but when I ran the card through the PD benchmark program *AIBB 6.1* I discovered that its average speed was only slightly less than Power's 28MHz '030-based Viper board and actually faster than a 25MHz '030-based A4000/030! No, I didn't believe these figures either but continued tests consistently produced the same results.

Based on our tests, the Blizzard A1220/4 is nothing short of a miracle. Although it's not as expandable as Power's board, the price alone makes the A1220/4 the best A1200 accelerator around. It certainly deserves its Format Gold!

SPEED ●●●●●
Very impressive indeed. The A1220/4 is just as fast as its '030-based rivals!

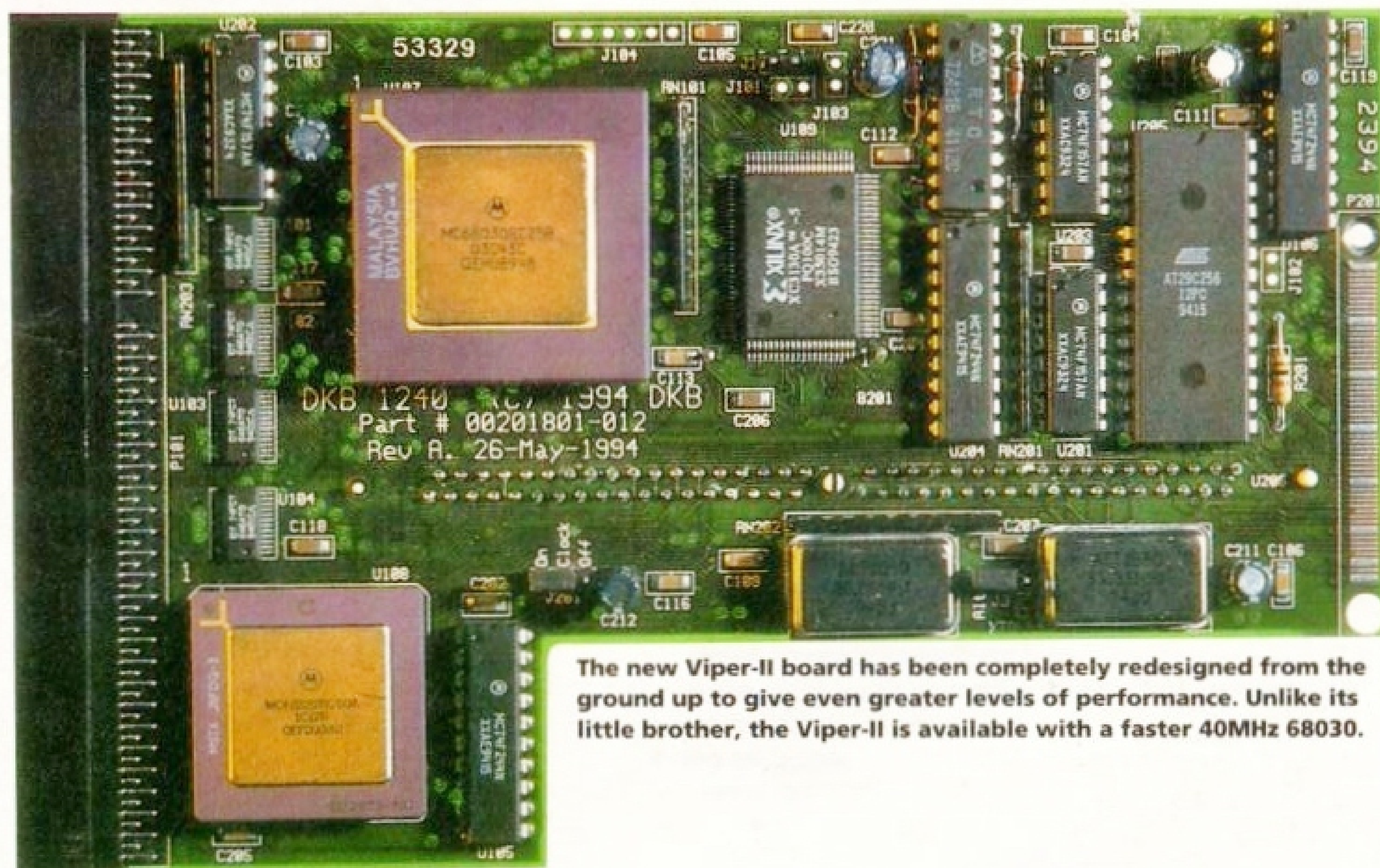
MANUAL ●●●●
Although somewhat brief, everything you need to know is covered.

FEATURES ●●●●
Unless you need serious expansion capabilities, the A1220/4 does it all.

VALUE ●●●●●
The A1220/4 is without doubt the best value A1200 accelerator available.

"The Blizzard A1220/4 earns its Amiga Format Gold award with flying colours."

95%



The new Viper-II board has been completely redesigned from the ground up to give even greater levels of performance. Unlike its little brother, the Viper-II is available with a faster 40MHz 68030.

VIPER-II

£179.95 ■ Power Computing ■ 0234 273000

If you need an accelerator with a bit more poke than the standard Viper '030, Power have launched an upgraded version called the Viper-II. Instead of simply tinkering with the existing Viper board, this new Viper has been completely redesigned to give maximum performance for just £20 more than the standard Viper. Based around a 40MHz 68030 (although our review model was based around a 33MHz chip), the Viper-II gives a much needed boost to the A1200.

In terms of expansion, the Viper-II offers a similar range of features to the original Viper, although it can only handle a PGA-style FPU as opposed to the original Viper which can handle both PGA and PLCC-style chips. A minor point perhaps, but worth bearing in mind if you already have a PLCC FPU. Fast RAM can also be added to the board in the form of a single 72-pin SIMM module. Like its little brother, the Viper-II happily handles up to 128Mb of RAM.

Although the model we had for review was only a 33MHz version, the increase in speed was hardly noticeable. Considering that the board is nearing the clock speed of Blizzard's 40MHz A1230-II, I would have expected a 15% increase in performance over the original Viper card. As it is, the Viper-II isn't that much faster than the Blizzard A1220/4.

SPEED ●●●
Considering its specification, the Viper-II's performance is fairly average.

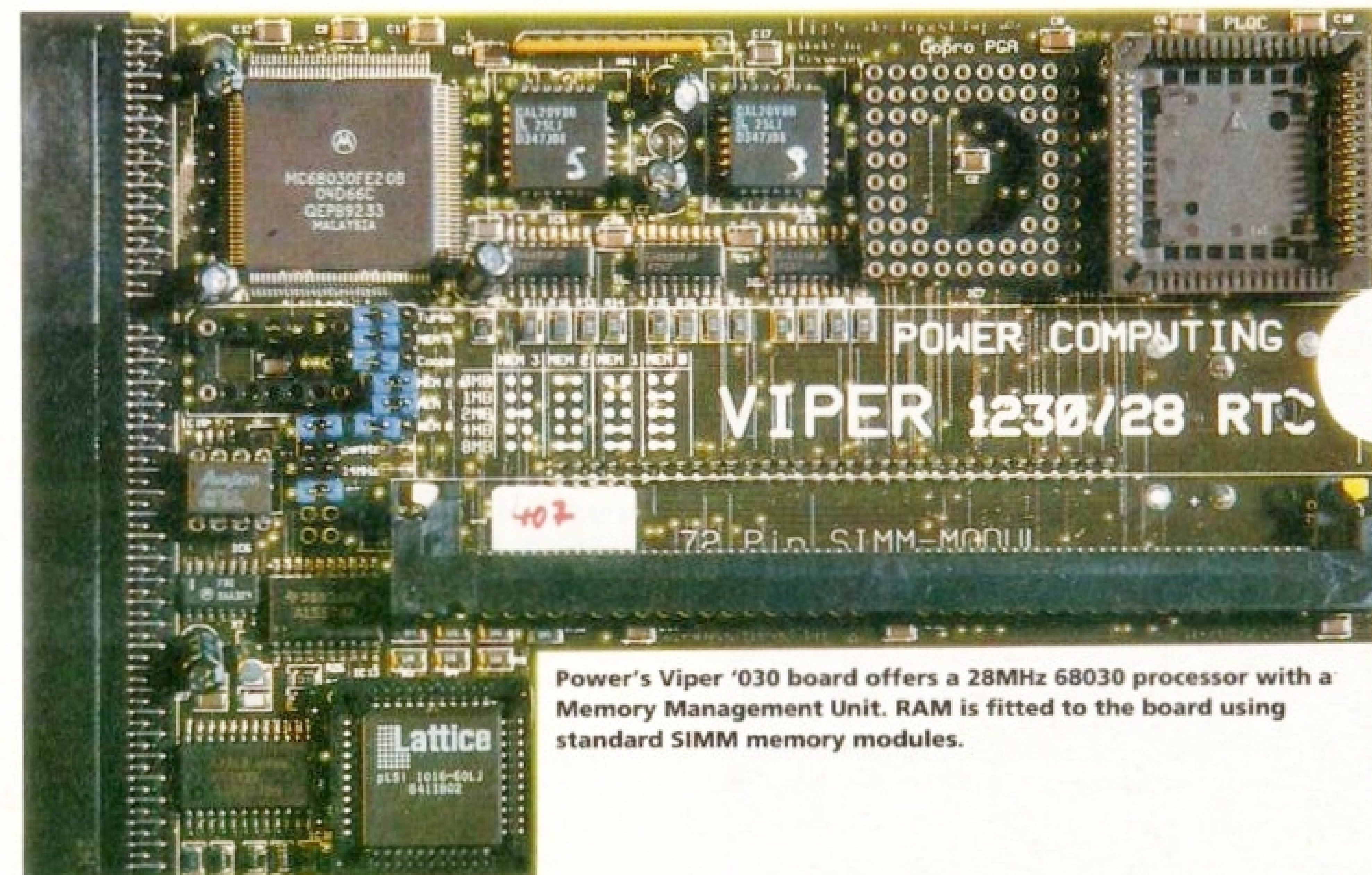
MANUAL ●●●●●
Power Computing's manuals have always been very good and the Viper-II's manual is no exception.

FEATURES ●●●●●
A fully-featured board that offers an impressive level of expandability.

VALUE ●●●●
Despite its performance shortfalls, the Viper-II still represents good value for money.

"The Viper-II offers a good balance between speed, expandability and value."

80%



Power's Viper '030 board offers a 28MHz 68030 processor with a Memory Management Unit. RAM is fitted to the board using standard SIMM memory modules.

VIPER '030

£159.95 ■ Power Computing ■ 0234 273000

Power Computing seem to have their corporate fingers in just about every pie these days – not content with already dominating the market in everything from scanners to RAM expansions and disk drives, the Power boys have something to offer A1200 speed freaks too.

The Viper '030 is an A1200 accelerator card based around a 28MHz 68030. Power's chip isn't an EC unit though – for your money you get a full-blown '030 complete with a Memory Management Unit.

The Viper '030 comes as standard with a battery-backed clock, a socket for an optional Floating Point Unit running at a maximum speed of 50MHz and a feature connector for the addition of an optional SCSI-II adaptor. The Viper '030 can accept RAM in the form of one 72-pin SIMM socket – add 4Mb to the Viper (the bare minimum) and the Viper board becomes a more realistic £309.

In use, the Viper board is certainly a rapid little fellow although its performance is put into perspective when compared to the Blizzard A1220/4. According to our benchmark tests, the Viper board is only around 5% faster than the cheaper A1220/4. Unless you need the Viper's impressive expansion capabilities, go for the A1220/4 instead.

SPEED ●●●
Impressive when compared to a standard A1200 but the Blizzard A1220/4 is hot on its heels.

MANUAL ●●●●●
A well-written and very readable tome.

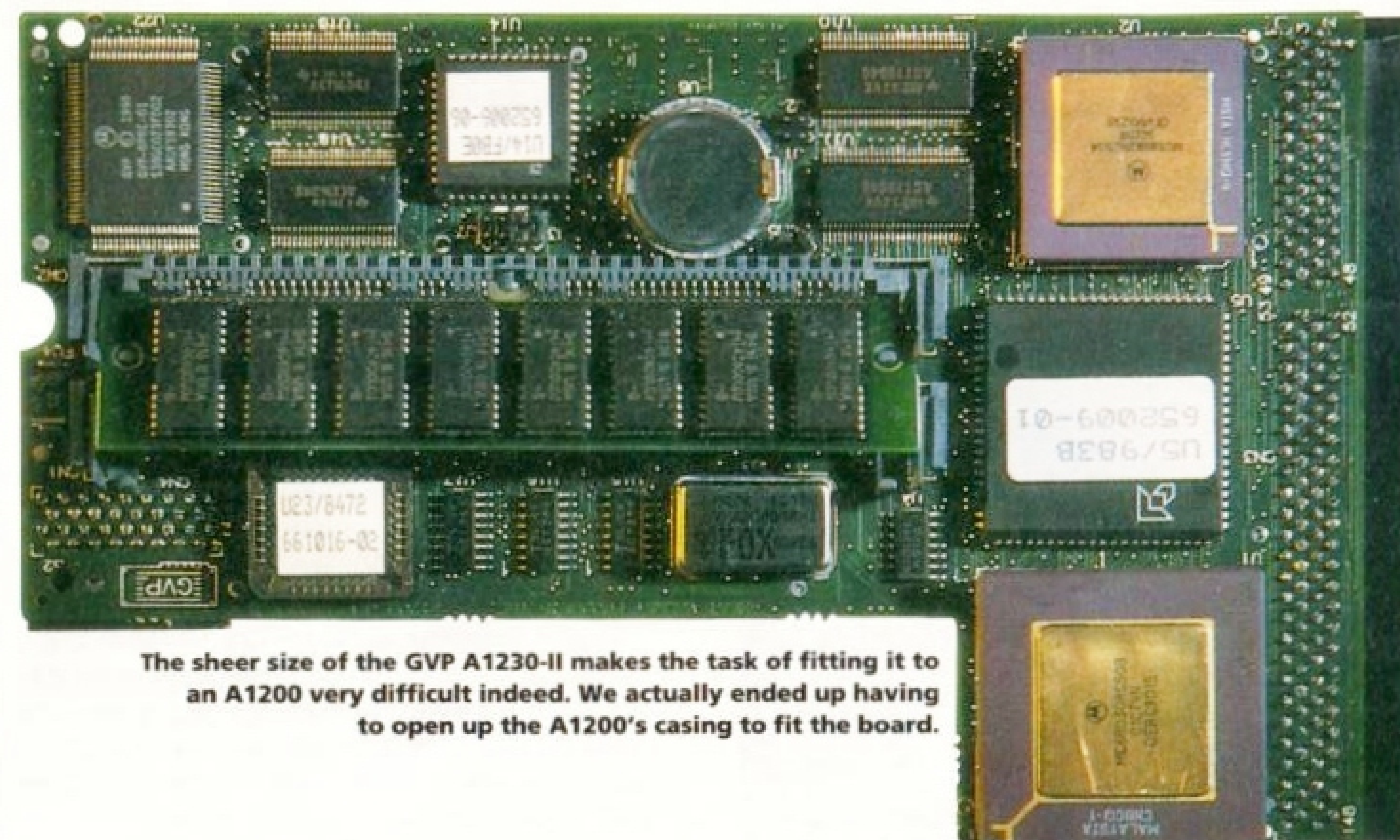
FEATURES ●●●●●
Like its big brother, the Viper offers a good selection of expansion options.

VALUE ●●●●
If you're going to buy a Viper, spend an extra £20 and get the Viper-II!

"A highly expandable board that is let down by its fairly average performance."

72%





The sheer size of the GVP A1230-II makes the task of fitting it to an A1200 very difficult indeed. We actually ended up having to open up the A1200's casing to fit the board.

GVP A1230-II

£229 (40MHz) /£299 (50MHz) ■ Silica Systems ■ 081-309 1111

The Blizzard boards' most direct rival has to be these two GVP A1230-II boards which are A1200 accelerators that not only share a similar specification to the Blizzard boards but the same name too. Like the Blizzard A1230-II, GVP's accelerator card is available in either a 40MHz version or – for those requiring that extra spurt of speed – a 50MHz version complete with a Memory Management Unit.

The GVP board is impressive-looking, but trying to install it into the confined space of the A1200's trapdoor isn't impressive at all. In fact, it's a real pain because the board is just too big to fit without a considerable amount of nimble finger work. Once installed though, you're ready to burn rubber. And burn rubber this board certainly does – in our tests, the 50MHz board was biting at the heels of Blizzard's mighty 50MHz namesake. Like the Blizzard, the GVP board doesn't come with any expansion RAM or an FPU so these need to be bought either separately or at a combined price.

GVP have always been known to produce state-of-the-art hardware add-ons for the Amiga and the A1230-II is no exception. These days, however, GVP no longer have it all their own way – Blizzard's A1230-II is not only (slightly) faster but cheaper too.

SPEED ●●●●●
An impressive performer that is only just pipped to the post by the Blizzard card.

MANUAL ●●●●●
GVP's manual is clearly structured and well designed. A damned good read.

FEATURES ●●●●●
In terms of features, the GVP card matches its rivals at every turn.

VALUE ●●●
Although it's initially cheap, the higher specification GVP A1230-II is just too expensive in the end.

"A brilliant performer that will give even the Blizzard A1230-II a run for its money."

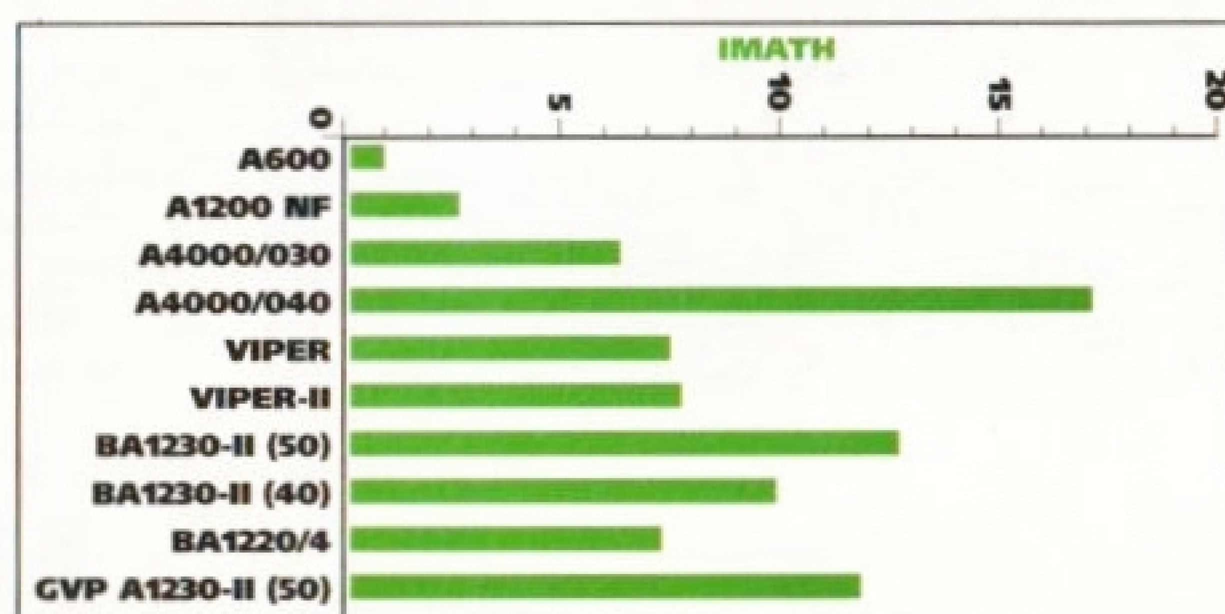
82%

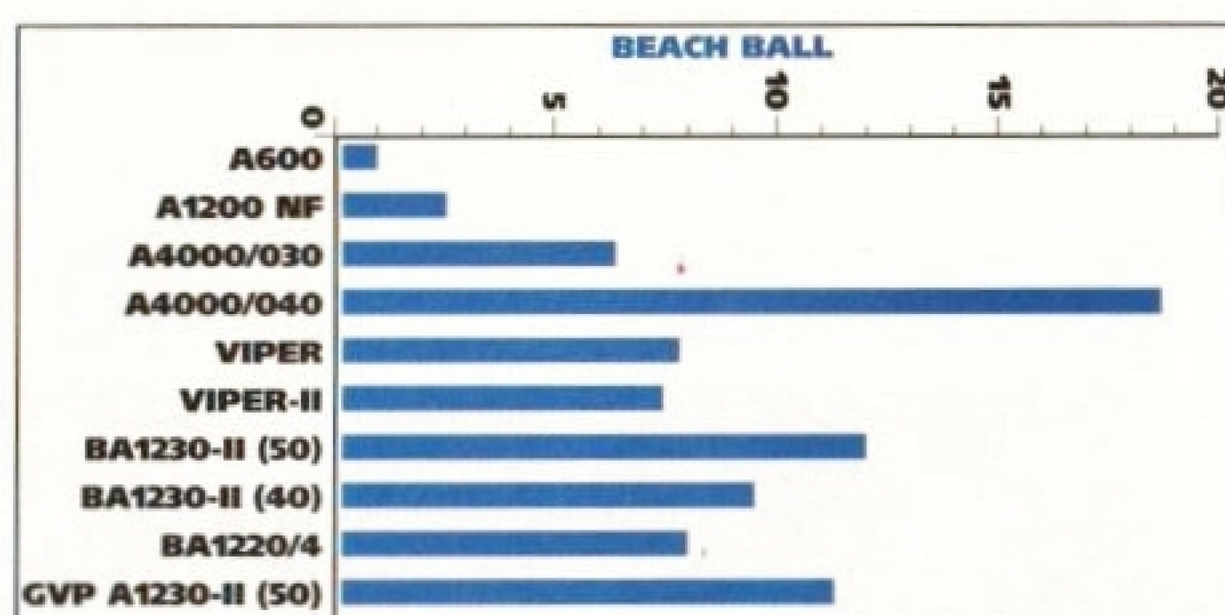
SPEED TESTS

All boards were tested with 4Mb of Fast RAM using the PD benchmark program *Amiga Intuition Based Benchmarks* (*AIBB*) version 6.1. All three tests were carried out using 68000 code with all floating point operations carried out by the processor rather than a dedicated Floating Point Unit (FPU).



All our tests were carried out using *AIBB 6.1*, the best Amiga benchmark program available.





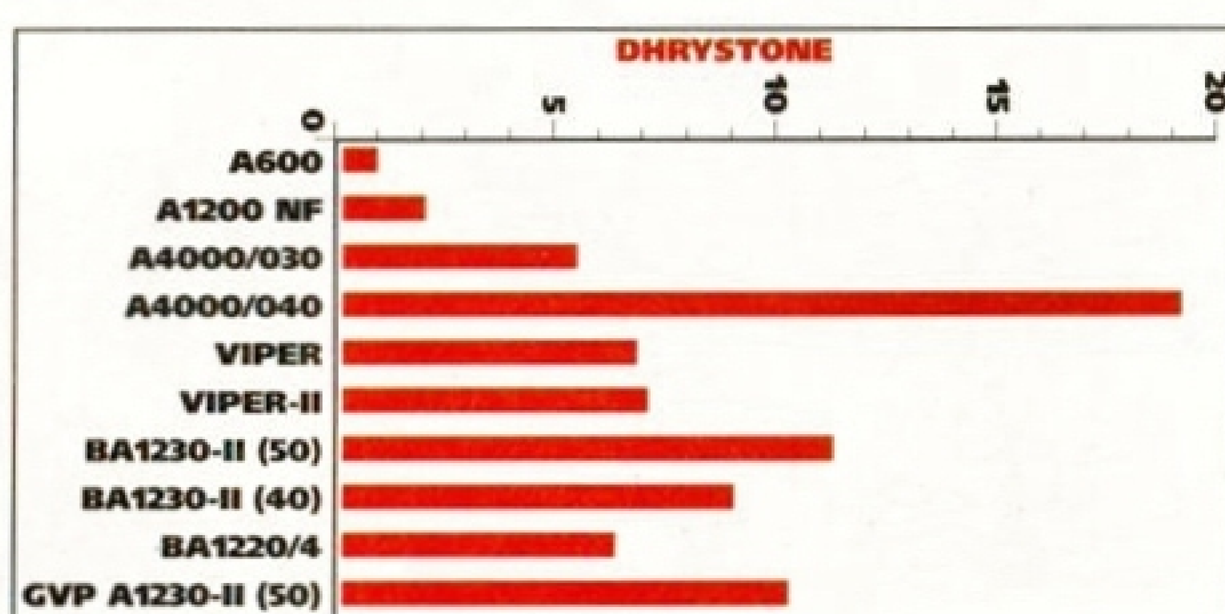


TABLE OF FEATURES

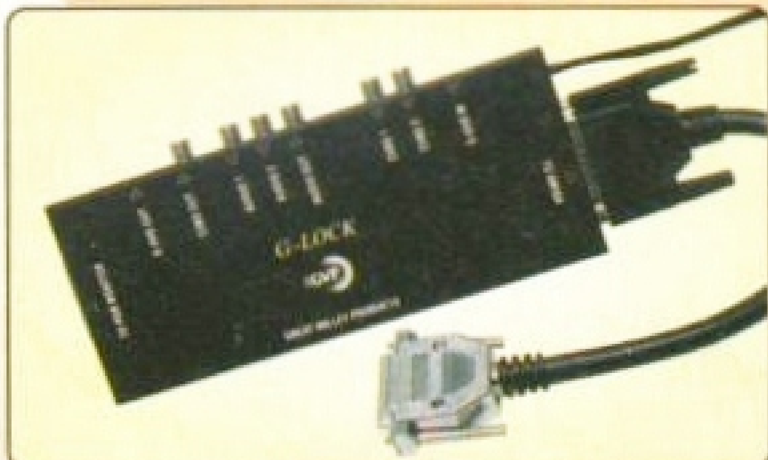
PRODUCT	SUPPLIER	*PRICE	CPU	SPEED	FPU	MMU	MAX RAM	RATING
Blizzard A1230-II 40	Harwoods	£394.95	68030	40MHz	Optional	No	64Mb	88%
Blizzard A1230-II 50	Harwoods	£479.95	68030	50MHz	Optional	Yes	64Mb	88%
Blizzard A1220/4	Harwoods	£229.95	68020	28MHz	Optional	No	8Mb	95%
Viper '030	Power Computing	£309	68030	28MHz	Optional	Yes	128Mb	72%
Viper-II	Power Computing	£329	68030	33MHz	Optional	Yes	128Mb	80%
GVP A1230-II 40	Silica Systems	£429	68030	40MHz	Optional	No	32Mb	82%
GVP A1230-II 50	Silica Systems	£499	68030	50MHz	Optional	Yes	32Mb	82%

* All prices include 4Mb of 32-bit RAM. Contact the supplier for prices on other configurations.



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FOR ALL AMIGAS



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AMIGA GOLD 94%

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AMIGA OS 3.1

With the launch of Workbench 3.1, A500 and A2000 owners no longer have to sit back and watch as the new 32-bit Amigas steal the limelight. Jason Holborn injects new life into his old A500.



If you have a *Picasso II* graphics card inside your A2000 or A3000, OS 3.1 enables you to open a 256-colour Workbench.

Although the advancements in Amiga technology have certainly been good news for those with enough money to upgrade, the release of the AGA chip set and Workbench 3.0 back in October 1992 seemed to mark the end of the road for the 16-bit Amigas.

Commodore attempted to appease A500 and A2000 owners with Workbench 2.1 (a stripped down version of Workbench 3.0), but also made it clear that the age of 16-bit computing had come to an end – from then on, you either upgraded to a swish new 32-bit AGA Amiga or you were left behind.

Two years on from that decision, Commodore's latest upgrade to the Amiga's operating system, OS 3.1, has been designed to run on all (well, most) Amigas ranging from the mighty A4000/040 to the humble A500. Surprisingly, however, the new operating system isn't sold by Commodore, but the German software distributor VillageTronic. According to one developer we spoke to, Commodore were forced to license OS 3.1 simply because they couldn't afford to distribute the product themselves! As it is, VillageTronic sell OS 3.1 and Commodore get a licence fee from each copy sold.

The upgrade consists of a rather hefty box containing three manuals covering Workbench, *AmigaDOS* and *ARexx*, six disks and a Kickstart ROM. Although the disks are the same whichever version you buy, it is important to make sure that you buy the upgrade pack designed for your machine.

At the last count, there were three different versions of the upgrade – one for the A500 and the A2000, another for A3000 and A3000T owners and one for the A4000. Surprisingly, there isn't an upgrade for either the A600 or the A1200.

Have Commodore deserted A1200 owners? Well, not quite. According to Toby Simpson, lead programmer at Millenium, there's very little difference between Kickstart 3.1 and the Kickstart 3.0 ROM used by the A1200 and A4000.

CD-ROM SUPPORT AT LAST!

This new version of the Amiga's operating system finally provides direct support for CD-ROM drives, a feature which has held the machine back in the face of stiff competition from the PC and Mac. Although OS 3.1 enables you to read data from any standard ISO9660 CD-ROM, it's not quite as well implemented as we had been led to believe.

Commodore claimed that the CD-ROM filing system they were developing would be built into ROM but this is not the case. Instead, CD-ROM drives are handled via a file system handler called CDFileSystem which can be found in the L: directory.

Like the PD and commercial CD file systems that we've been forced to use prior to the launch of Kickstart 3.1, a CD-ROM drive connected to your Amiga is not recognised until it is mounted either manually or during boot up. What this essentially means is that it's still not possible to boot an Amiga from CD-ROM. Come on guys, this is unacceptable!



The Amiga graphics library now has Akiko emulation which allows CD-ROM owners to run CD³² games such as *Microcosm* that make use of the Akiko chip.

One nice addition to the Amiga operating system that isn't even mentioned in the three manuals that come with OS 3.1 is the new chunky planar functions built in to the graphics library. These functions provide the Amiga with something that will make CD-ROM developers jump with joy – Akiko emulation.

This means that any Amiga equipped with Kickstart 3.1 can run CD³² games that make use of the Akiko chip (*Microcosm*, for example). Obviously, you still need the AGA chip set and so this feature is probably only of any use to A4000 owners who wish to run CD³² games.

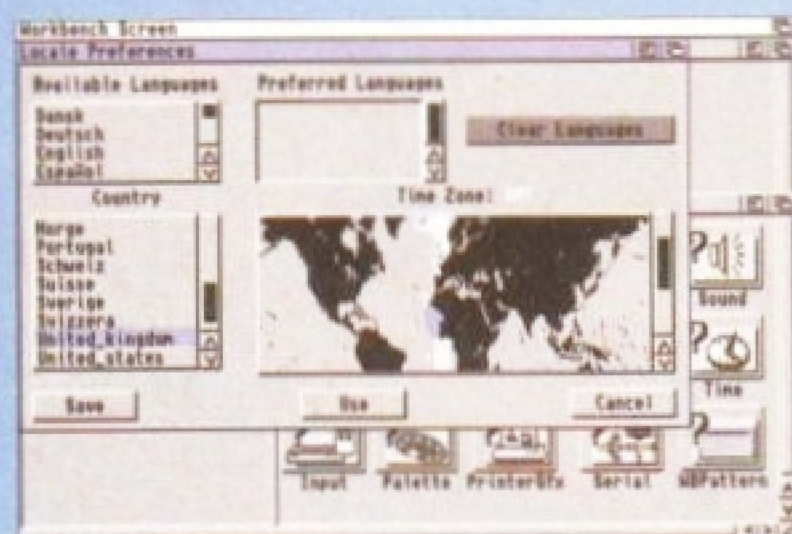
FITTING 3.1 TO AN A500/2000

Even if you don't own a revision 6A B2000 or an A500 Plus, it's still possible to upgrade your 16-bit Amiga. Kickstart 3.1 can be fitted to just about any A500 or A2000 regardless of the board revision, although simple modifications need to be carried out on older machines.

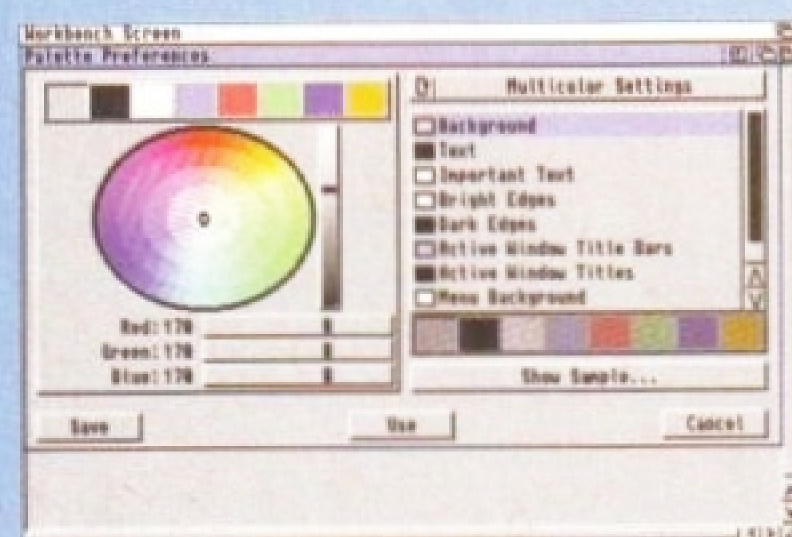
In the case of the A500, for example, the chip can be slotted straight into a revision 6A machine (the A500 Plus) although it is necessary to fit a jumper between pins 1 and 31 on revision 3 or 5 A500s. The same modification is also necessary on A2000s with revision 3 or less boards.

OS 3.1 LAID BARE

If you already own a Workbench 3.0-based Amiga then OS 3.1 won't offer anything particularly new. For those fresh to the joys of the latest Amiga operating system, however, here's a run-down of what's on offer.



LOCALISATION Localisation is a brand new feature added to the Amiga which enables programmers to develop applications that can be run in a number of different languages. All the user has to do is to choose which language they want to use from a Preference editor. Any applications that support localisation then automatically display text in that chosen language.



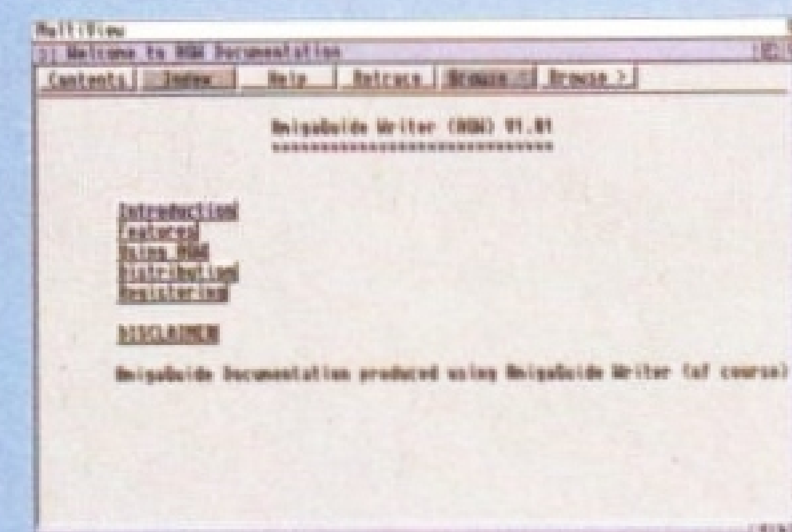
IMPROVED PREFERENCES Virtually all the Preference editors have been revamped to make them easier to use and more capable. The Palette requester, for example, now provides precise control over the rendering colours of a whole range of Workbench elements – window title bars, menu text and so on. Picking colours is also a lot easier thanks to a new colour wheel gadget which is similar to that used on the Macintosh. You can now place an IFF picture in the background bitmap of your windows or even the Workbench screen itself, assign a sound sample to the system beep and so on.

POSTSCRIPT PRINTING One of the most eagerly-awaited features of 3.0/3.1 is support for direct PostScript printing. Up until now programs had to be specially written to talk to a postscript printer. Now, any application can print to a PostScript printer.

CROSSDOS Although it's been available for years now, Commodore have licensed *CrossDOS* and it's now built into the Amiga operating system enabling any Amiga with OS 3.1 to read and write to 720K MS-DOS disks. If you have a high density disk drive, you can also read 1.44Mb MS-DOS disks.



DATATYPES/ MULTIVIEW Datatypes provide a common method of extending the file handling capabilities of a utility so that it can handle additional file formats. A graphics package, for example, could be made to load JPEG or PCX images simply by adding JPEG and PCX datatype files. To demonstrate these capabilities, OS 3.1 includes a utility called Multiview that uses datatypes to display anything from an animation or a sound sample to an IFF picture.



AMIGAGUIDE AmigaGuide provides programmers with a common method of adding on-line help facilities to their applications. The great thing about AmigaGuide files are that they are hypertext-based. You can therefore access the information that you want to read simply by clicking on key words which are displayed by AmigaGuide as bevelled buttons. Hypertext-based documents are much friendlier than normal ASCII documents because you don't have to search through the entire document to find the information you want.

UNDER THE BONNET

One of the most enjoyable aspects of upgrading to a new version of the operating system is to hunt for all those additional hidden files that Commodore don't like to talk about. Here's a quick guide to what delights you can expect to find.

LIBS:realtime.library – This new library is designed to give programmers an easy method of generating extremely accurate timings for programs such as MIDI sequencers, and multimedia authoring systems.

LIBS:lowlevel.library – It's common knowledge that programming the Amiga's hardware directly is bad news and so Commodore have provided games programmers with a quick and easy method of accessing certain aspects of the hardware quickly and (more importantly) legally.

LIBS:nonvolatile.library – Like the lowlevel library, this library is aimed fairly and squarely at games programmers and provides a method of saving game positions within their games software without having to know what devices are available.

What differences do exist are very, very minimal. Even then, the OS 3.1 version of *SetPatch* automatically patches the 3.0 ROM so there's little to be gained by fitting Kickstart 3.1 to either an A1200 (if it were possible) or an A4000. Just to make sure, I tried the OS 3.1 system disks on an A1200 and – surprise, surprise –they worked fine.

Booting up the Amiga with the Workbench 3.1 disks is a bit of an anti-climax if you're already running Workbench 3.0, but owners of the original 16-bit Amigas will probably find the new Workbench more interesting.

A considerable amount of work has obviously been put into recoding the Amiga layers and graphics libraries because Workbench gadgets and windows are redrawn considerably faster than before. Even on a non-AGA system, Workbench redraws seem much smoother.

One thing that must be stressed is that fitting Kickstart 3.1 to your 16-bit Amiga won't automatically give you the graphic capabilities of an AGA machine – you'll get all the advantages of the latest version of Workbench, but OS 3.1 has no effect on the graphic capabilities of your Amiga.

To be fair, the programmers of OS 3.1 have attempted to redress the balance by providing improved support for 24-bit graphics cards. Providing you have a card that supports the Amiga display database (*Picasso II RTG*, for example) it's perfectly possible to open a 256-colour Workbench.

Workbench 3.1 has taken a very long time to arrive – registered developers have had it installed on their Amigas for over a year now. I could understand the delay if it offered anything particularly new but as it is, OS 3.1 isn't really that much different from OS 3.0.

CD-ROM and the improved graphics modes are a welcome addition but that's about all you get for your money if you're upgrading from Workbench 3.0. For A1200 and A4000 owners at least, OS 3.1 is something of a disappointment.

Owners of older Amigas, on the other hand, should welcome OS 3.1. Although the differences between 3.1 and 3.0 are minimal, 3.1 is more capable than 2.04 or 2.1, the last major Workbench upgrade for 16-bit Amigas. If you have an A500, an A2000 or an A3000, OS 3.1 is a must. It gives you an Amiga that is bang up to date (minus AGA, of course) and you'll have a machine that is friendlier, more powerful and can run all the latest software. Don't get left behind – get OS 3.1.

AMIGA OS 3.1

DISTRIBUTOR
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PRICE
£84.95 (A500/A2000)
£94.95 (A3000/A4000)

SPEED ●●●●
Rendering of *Intuition* windows and gadgets is considerably improved over previous Workbench releases.

MANUAL ●●●●
Commodore manuals are usually lousy but the three manuals bundled with OS 3.1 are actually quite readable.

ACCESSIBILITY ●●●
Installing the ROM is straightforward and an installation disk is included for the systems software.

FEATURES ●●●
A very disappointing upgrade for A1200 or A4000 owners but essential for everyone else.

VALUE ●●
Almost £100 for a single chip, six disks and a couple of manuals is a little on the steep side.

"If you own a 16-bit Amiga then OS 3.1 is an absolute must."

78%

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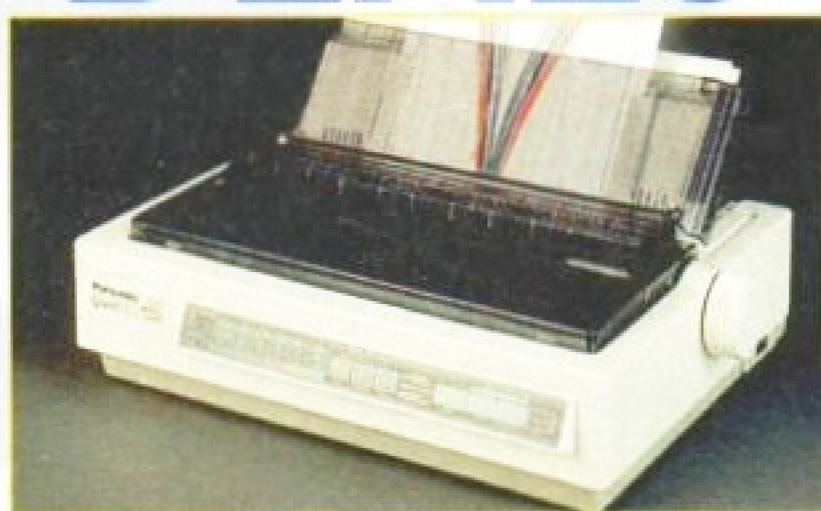
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* Black Ribbon
* Mouse House
* Mouse Mat
* 500 sheets A4 Paper
* Wordworth Word Processing Software

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* Fast Printing Speeds	192 CPS draft, 64 CPS LQ and 32 SLQ.
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Panasonic KX - P4400 & KX - P4401

New KXP4400 Ultra - Compact LED Page Printer ,the printer that fits virtually anywhere. Ultra small footprint (12.7cm x 38.8cm x 29.4cm ex trays) At under 6.5 kg this printre travels with you. They also feature energy efficient power save.



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Additional spec for KX - P4400
* 28 Bitmapped fonts * HP Laserjet IIP

Panasonic KX - P4401

KX - P4401 LED Page printer also available. Specification as above plus * 8 Scalable, 28 bitmapped fonts * HP Laserjet III, HP PCL 5 **£495.99**

Panasonic KX - P2023



* Quiet printing	46.5 dBa standard mode. 43.5 dBa super quiet mode
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* 4 Resident Fonts	Courier, Prestige, Bold PS and Script
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Recently reviewed by Amiga Format "A fine 24-pin dot matrix printer at a reasonable price.

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* 9 - pin narrow carriage
* 7 Fonts
* 240CPS, 38 CPS NLQ
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20mhz +20mhz FPU + 2mb	3	£129.99
25mhz + 25mhz FPU	10	£89.99

M1230 Accelerator Boards

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Voucher Price **£659.99**

Video Processor Module **£899.99**

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Amiga CD32 Comes with 2 GREAT GAMES Microcosm and Chaos Engine and whilst stocks last Oscar, Diggers and Wing Commander. CD32 will play your favourite Music CD's

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COMMUNICATOR

Why buy a dedicated CD-ROM drive for your Amiga when you already have a CD32 hanging around? Jason Holborn investigates Eureka's new Communicator.



Get your CD32 talking to the outside world with Eureka's Communicator.

Connecting a CDTV to an Amiga is nothing new – thanks to the PD program *Parnet*, many Amiga users have been able to enjoy the wonders of CD-ROM technology long before Commodore announced the launch of the CD1200.

Life isn't as easy if you own a CD32. In an attempt to keep down the cost of the CD32, a parallel port wasn't included, so *Parnet* can't be used with it.

Realising that there's a buck or two to be made from people wishing to connect their CD32s to an Amiga, Holland-based Eureka launched Communicator, a hardware add-on for the CD32.

Communicator connects to the CD32 via its AUX (serial) port. The three status LEDs are probably a very good idea because the link between Communicator and the CD32 is so weak that even a tiny nudge can disconnect it. Eureka claim that this problem is being addressed and so the units that appear in the shops should offer a more stable connection.

Bundled with Communicator is a floppy disk and a CD-ROM containing all the necessary driver software to get the CD32 talking to your Amiga. Both are important and must be loaded into the CD32 and the Amiga simultaneously for communication to take place.

As for the Amiga, the communications link is established using a program called *CommBook* which provides access to Communicator's full range of features via an icon-driven menu system.

At its most basic level, Communicator can be used to pull data from CD-ROM into an Amiga. Unlike a *Parnet* set-up, Communicator is serial-based and so the speed of data transfer can be painfully slow. Although you can knock the transfer rate up to 115,200bps (bytes per second), transferring data at this sort of speed is just too unreliable. A far better transfer rate is 64,000bps which provides the best balance between speed and reliability.

Communicator treats the CD32 as a standard *AmigaDOS* device (CD0: to be precise), so you can move back and forth through the directory structure of any CD-ROM disc in much the same way as you would a hard disk or floppy.

Communicator doesn't just stop at simple file transfers, however. Lurking elsewhere on the CD-ROM bundled with the unit is a program called *PhotoLite* that provides the CD32 with full Kodak PhotoCD compatibility. *PhotoLite* isn't as interactive as a program like *PhotoWorx* – all it really does is to provide a simple way of viewing the contents of a PhotoCD as a high-resolution HAM8 slideshow.

Communicator is essentially a very good product but it's let down by its price. Expecting CD32 owners to pay £169.95 for a device that is no better than the PD *Parnet* package (which costs about £10) just doesn't make sense.

If you consider that Almathera Systems (081-687 0040) sell a Turbo Sernet serial adaptor kit for the CD32 that does the same job as Communicator for £39.95, it doesn't take much brain power to realise why Communicator isn't so great after all. OK, so it's more flexible but I wouldn't pay an extra £130 for a couple of MIDI ports and a keyboard connector.



All Communicator's functions are handled through a *Helm*-generated menu system.

COMMUNICATOR

DISTRIBUTOR
Meridian 081-543 3500

PRICE
£169.95

SPEED ●●
Transferring files from CD-ROM is laboriously slow even when running at higher baud rates.

FLEXIBILITY ●●●●
Communicator doesn't just transfer files. You can use it to view PhotoCDs and AGA pics, and lots more besides.

MANUAL ●●●
Although somewhat brief, Communicator's manual gets all the necessary information across in clear, lucid English.

ACCESSIBILITY ●●●
Rather confusing to start with but you soon get the hang of it.

FEATURES ●●●●
A feature-packed product that gets the job done.

VALUE ●●
Personally I'd rather spend the extra £30 and get an SX-1!

"A good product that's only let down by its horrendous price tag."

62%

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AMIGA FORMAT Verdict 84%
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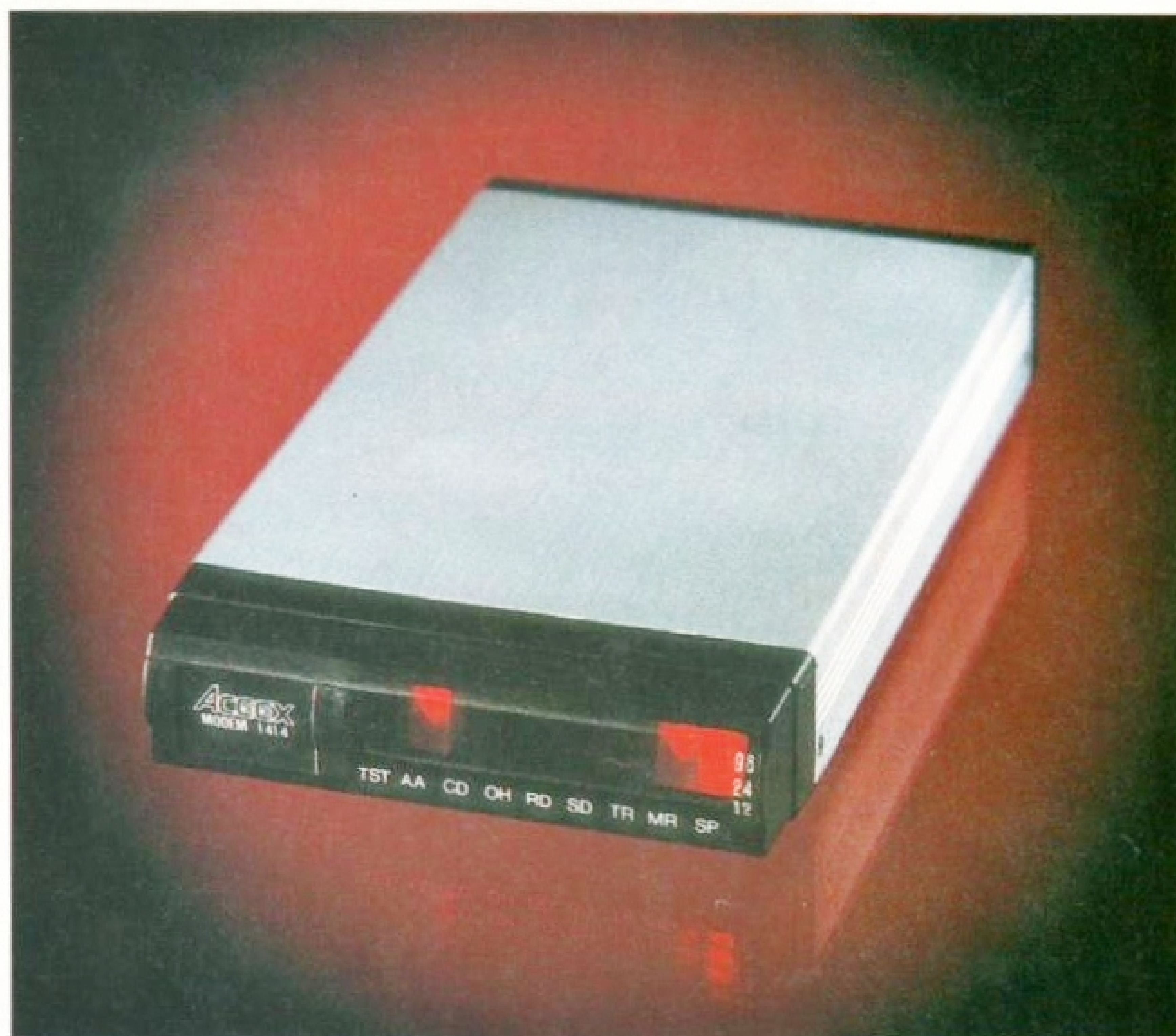
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Jason Holborn gets on line with a little help from Power Computing's new Aceex V.32bis fax modem.

ACEEX 1414



The Aceex 1414 is one of the first in what promises to be a new range of 14,400 baud modems for under £200.

How much you spend on a modem is usually directly proportional to how much you save on your phone bill, so if you buy a cheap 2,400 baud modem for £50 you can expect an unwelcome and large phone bill. But if you spend a few more pounds on a fast modem you'll be struck off British Telecom's Christmas card list faster than the boss of Mercury Communications. As the old saying goes, you get what you pay for.

And now is a very good time to spend those extra few pounds, because with the arrival of the latest batch of V.32Terbo and V-Fast (V.34) modems, the prices of 14,400 baud V.32bis modems are dropping faster than a lead weight.



Ushering in a new age of sub-£200 high-speed communications is Power Computing's new £170 Aceex 1414 modem, a V.32bis modem complete with full fax capabilities. In specification terms at least, the Aceex modem is almost identical to Supra's V.32bis fax modem, which is not necessarily a bad thing when you consider that Supra's modem still costs more than £200.

Not only that, but it's common knowledge that the Rockwell chip set used on early versions of the Supra wasn't quite as stable as it could be. Although, to be fair to Supra, that problem was remedied on later releases of the modem.

But back to the Aceex – first impressions aren't good. The unit is almost twice the size of its two main rivals, the Supra's V.32bis and US Robotics' 14,400 Sportster. Thankfully, the build quality is much better and the Aceex has a sturdy aluminium casing.

The front display is a little disappointing, however – apart from a couple of flashing LEDs, status information is kept to a minimum. Perhaps I'm just spoilt by the Supra's rather fancy matrix display.

For normal communications work, the modem works very well indeed. Although it has a maximum data transfer rate of just 14,400 baud, the error correction and data compression capabilities increase this throughput considerably if the Bulletin Board or modem you're calling also supports the necessary protocols. Both CIX and 01 For Amiga (the two most popular Amiga BBS systems) support V.32bis.

If you've grown used to a slower modem, downloading files with a 14,400 modem is something of a culture shock!

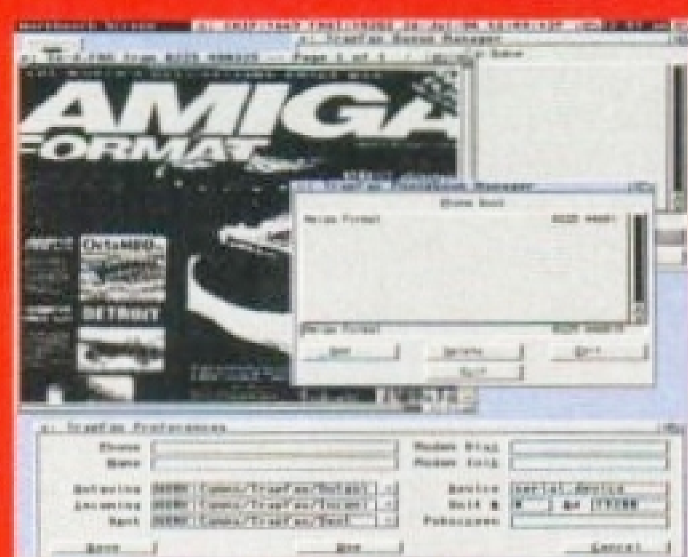
The Aceex offers MNP class 2-4 error correction, MNP class 5 data compression as well as the CCITT V.42 equivalents. In all, an impressive line up of features.

Getting your hands on a fast modem used to be an expensive business but the arrival of Power's Aceex has changed all that. Although it may not be the prettiest piece of hardware around, looks aren't everything. If you're still running on a slower modem and you take your communications seriously then the Aceex is well worth further investigation.

FAX OF LIFE

Power Computing sell the Aceex modem in two different packs – for £169.95 you get just the modem and a copy of the Public Domain communications program *NComm 2.0.*

For an extra £30 Power also supply the modem with a copy of VillageTronics' brilliant fax software, *TrapFAX*. If you want to take advantage of the Aceex 1414 modem's fax capabilities, then this is a definite must.



If you want to send and receive faxes with your new modem, Power supply a copy of *TrapFAX* for an extra £30.

During continued tests, the combination of *TrapFAX* and the Aceex modem proved very reliable indeed. There were slight 'warping' problems with some of the faxes we received but this was too rare an occurrence to be a real problem. Having used the fax capabilities of the Supra V.32bis for a number of years, the temperament of the Aceex came as a breath of fresh air – Supras can be a bit hit and miss.

ACEEX MODEM

DISTRIBUTOR
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It may not quite match the latest breed of Terbo modems, but the Aceex is rapid nonetheless.

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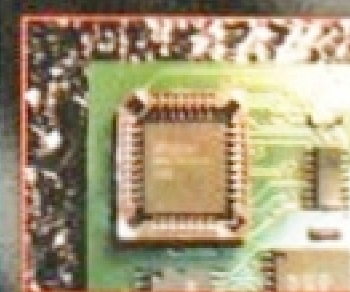
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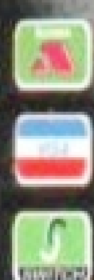
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Puzzle game with speech!
3185 TUMBLER STREET
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Good Nuclear War Strategy
3175 (ABC) KLONDIKE II AGA
The Sequel to a superb game
3174 CASINO BLACKJACK
More for you gamblers!
3171 INTROGASH
Good adventure game
3157 ORBIT
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3151 CASE OF DR STRANGE
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X3147 (AB) CYBERTECH CORP
AGA only Alien Breed clone!
3146 TMA
1st level only game like Airwolf
3141 ROBS HOT GAMES #5
Compilations of Recent PD game submissions, by our Rob!

ANIMATIONS

3230 2MB AMIGA ANIMATION
The Teapot & the Anglepoise
3229 2MB AMIGA ANIMATION
The high spot funky dancer
3228 2MB AMIGA ANIMATION
Please release me!
3182 MORPHY THE MAGICIAN
Latest 2MB Schwartz anim!
X3181 MORPH MAGICIAN AGA
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3224 BLITZ SHAPE EDITOR 1.1
Edit 3D shapes in Blitz Basic
3220 HD Click V2.7
Hard drive menu system
3219 CALORIE COUNT DIARY
Watch those Calories!
3218 VARK CLI UTIL #5
Collection of new CLI utils
3217 NOSTROMO CHEATS V3
More cheats for cheats!
3203 DMC MAG CREATOR 1.21
Create your own disk mags
3204 EPOCH MASTER V3.0
Calendar, Dbase, Addresses etc
3197 (AB) EAGLEPLAYER 1.52
Superb module player!
3192 ROBS HOT STASH #9
More super up to date utils!
3187 ROBS HOT STASH #8
More groovy new utils
3177 UTILS COMPILATION
VAT, Pay advice, Cash utils etc
3173 FONTFARM 12
50 super bitmapped fonts
3172 FONTFARM 11
20 more great fonts
X3160 BLITZ BLANKER AGA
A collection of AGA blankers
3161 (AB) IMAGINE BUDDY
Online help for Imagine 2 HD req
3158 ROBS HOT STASH #7
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3156 MARBLE BASE
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3143 CANON UTILS DISK
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50 more fonts
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Execute programs from a menu
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3226 RHYTHM ATTACK 2
Hot music disk
3225 RHYTHM ATTACK 1
More great music tracks
3211 QUACKBUSTED II
Decent Gfx demo
3210 (AB) LOVE
Superb party winning demo
3209 POLKA BROTHERS
"No Name" Demo
3208 GEVALIA - POLKA BROS
2nd place in demo comp
3203 DEVOLUTIONS SLIDES
Superb Raytraced pics
3202 Dance War
"Zone Against Zone" Music
3194 (AB) ARTIFIC PARADISE
Well worth a look at!
3183 (ABC) TRANCENTRAL
Very very nice music demo
3155 GENIUS MUSIC
3 Tracks of Rave!
3154 CLASSIC HORROR PIX
Posters from old horror flix
3153 DEEPER 9
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3152 DEEP 9
More Space Jpegs
3126 R. BAXTER METROLINK
2 original compositions
3123 AEROSOL MUSIC
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3122 STSFCTN GUARANTEED
Nice new demo addition
3119 "LARGO" BEETHOVEN
Piano Concerto no.1 in C
3109 ELECTRONIC KNIGHTS
New demo - "Rampage"
3108 OXYGENE "CUZCO"
Another quality demo
3103 ANDROMEDA
"Sequential" Excellent!
3077 (AB) PASTEL VANILLA
Some nice Amiga toons
3074 FRIENDS OF PAULA 2
Even more F.O.P mods!
3073 FRIENDS OF PAULA 1
4 more great F.O.P. mods!
3070 FRIENDS OF PAULA 5
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3066 INFINITY

AGA DEMOS

X3193 (AB) RAMJAM/BF
"It Can't be Done" AGA demo
X3142 BRAIN STATE IN A BOX
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X3127 FRIDAY AT 8 AGA
Nice effects, good demo
X3104 COMPLEX "REAL" AGA
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X3015 Noxious
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X3014 (ABC) INNESTATION
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3223 ROME (EDUCATIONAL)
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3216 MORTAL GODS RAVE #5
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Sleepless Utils 3 AGA
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A2 Spell Checker
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UTILITIES

Envelope Printer
Octamed Tutor
Virus Checker 6.41
Disk Salv 2
AGA Utils 1
Andys WB3.0 Utils
Relokick 1.4
X-Beat Pro
Lemmings 2 HD
CG Fonts (5)
Amiga Fax 1.4
V-Morph
Vic-20 Emulator
A64 Emulator (3)
Videomaxe V4.30
Text Plus 5.1
Fast Intro Maker

GAMES

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Mr Men Olympics (2)
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Klondike AGA (3)
Raid 4
Ork Attack

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G6078 (P) High Octane (Good car racer game)
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G6084 (P) Gorf (original arcade classic)
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Jason Holborn digs deep into the latest stack of PD disks to crash on to his desk. Will it continue to take the strain? Will he? And what gems has Jason brought to the surface?

PD Update

If I have one regret in life, it must be the fact that the Atari arcade game ***Super Sprint*** never made it on to the Amiga. *Super Sprint* may have lacked the realism of driving games such as *Lotus Esprit Challenge*, or the break-neck speeds of Acid's *Skid Marks*, but it had that one vital ingredient – playability – in abundance.

Nostalgic ramblings aside, I am sure you can appreciate just how pleased I was to receive a copy of ***Moose Drive*** (Choice Software disk G242), a PD version of my childhood gaming love. Quite why it is called *Moose Drive* has yet to be revealed, but its quality gameplay is apparent from your very first outing on to the course. Like *Super Sprint*, *Moose Drive* displays a bird's-eye view of the track which scrolls smoothly as you drive your car around the course. The race is far from one-sided, however, as you're competing against two other computer-controlled cars. These computer opponents are easy to beat on the earlier tracks but they start to get very tough indeed on the later levels.

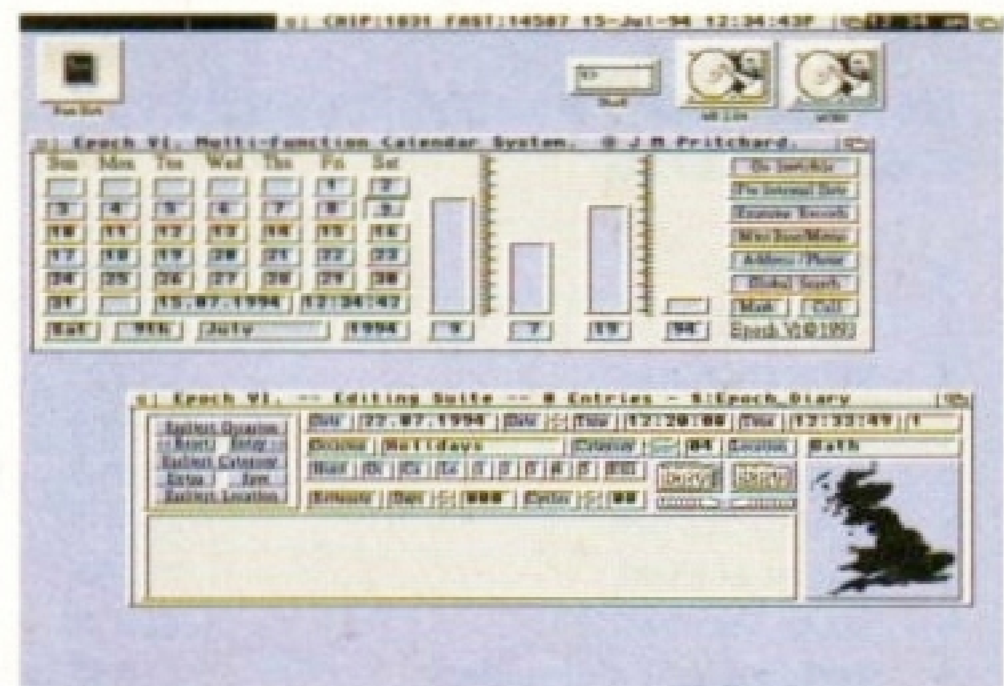
The *Super Sprint* similarities don't stop here. Each time you win a race you are awarded prize money which can be used to buy enhancements to your car – new motors, new batteries and new tyres. All these enhance your car in different ways – a new motor, for example, increases your car's acceleration and top end performance, and a new set of tyres improves your car's traction.



MOOSE DRIVE: **Prove your worth on the race track with *Moose Drive*. Mirror, signal, manoeuvre? Feed the steering wheel through your hands? Pah! Everything your driving instructor taught you goes straight out of the window!**

Badged as the most powerful calendar program ever to be developed for the Amiga, ***Epoch 6*** (Essex Computer Systems Licenseware) makes some brave claims. But how powerful can a calendar program be? Surprisingly, however, Epoch seems to live up to these claims – after all, what other calendar utility allows you to add a scheduled event and even shows you a map of where the event is to take place?

Epoch is a 1,299 year diary-come-calendar program that enables you to keep track of all those important events and appointments that you simply can't afford to forget. When you first run the program you're presented with a calendar for the current month. All you then have to do is to click on the day that you would like to assign an event to and *Epoch*'s scheduler window pops into view. From here you can enter all the necessary information that you need to remember – what time the event is to take place, its category (such as an appointment or job interview), how important you rate it and so on. Just in case you need to call someone at a given time, you can even link the event to *Epoch*'s built in address book. Great stuff!



EPOCH: **Keep track of all those important appointments and anniversaries with *Epoch 6*.**

Anyone remember the blood 'n' guts shoot-em-up *Zombie Apocalypse* we featured on *AF52*'s Coverdisk? Not only was it a fine example of the capabilities of Acid Software's *Blitz Basic 2* programming language, but it was also the first and only game featured in *Amiga Format* to get a 15 rating! Now, a year later, the Acid boys are back with the PD release of a follow-up – enter ***Zombie Apocalypse 2*** (Cynostic disk G0225).

Although the *Operation Wolf*-like gameplay has remained virtually unchanged, this latest release sees you up against a whole new horde of brain-thirsty zombies hell bent on your destruction. Your job is to blast and shoot your way through the marauding corpses. And *Zombie Apocalypse 2* is gorier than the original (if that's possible). Whenever you shoot a zombie his remains are splattered around the screen and blood even appears to spray over the player's viewpoint – giving everything a gory red tint as play progresses. This is not a game for the faint-hearted!



ZOMBIE APOCALYPSE 2: **A gorefest shoot-em-up in the style of the classic arcade game, *Operation Wolf*.**

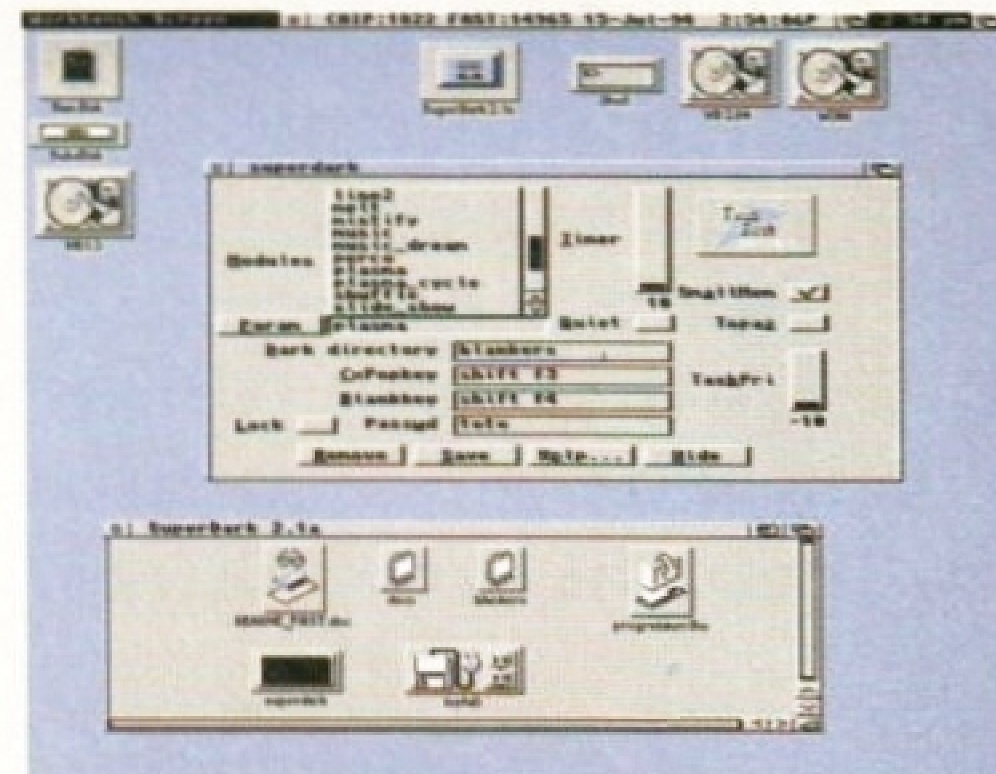
Why is it that technical books are so expensive? Take the official ROM *Kernel Manuals*, for example – £35 per volume? Gimme a break! With the launch of ***CLIndex*** (Jorvik PD), swatting up on your favourite computer needn't be expensive.

CLIndex is jam-packed with text files detailing virtually all aspects of the Amiga's Shell environment. Not only is there a run-down of every

Continued overleaf ➡



SUPER OBLITERATION: *Super Obliteration*'s gameplay may not look particularly rivetting but you'll be surprised at just how addictive it is. Once you get in to it you'll be playing for hours.



SUPERDARK: Screen blankers have progressed since the official Commodore one was bundled with Workbench.



BOMBER 2000: Despite the impressive visuals, *Bomber 2000* offers a maximum overload of *Defender* action.

AmigaDOS command on offer, but there's also essential information on such things as command redirection, script files and other equally jolly subjects. *CLIndex* may not be a substitute for a *real* book (reading its text files in bed/over breakfast/on the loo is difficult!), but who cares when it's so cheap!

Super Sprint isn't the only arcade game to receive the PD treatment in this month's PD Update. ***Super Obliteration*** (Cynostic disk G0223) is a PD conversion of the arcade game *Pang!*. Although not quite as popular as *Super Sprint* among the arcade-going public, *Pang!* had a loyal band of followers who pumped a steady supply of coins into its slot.

Upon first inspection you probably won't be that excited by *Super Obliteration*'s gameplay, but once you get into the game you'll be more impressed – the idea is to control a little astronaut who runs back and forth along the bottom of the screen. With cannon in hand, you must break up the asteroids that bounce around everywhere by shooting them as many times as possible. Whenever an asteroid is hit, it splits into two – and you may even be awarded a bonus for your troubles. Some bonuses simply add to your score while others aid you in your quest.

It never fails to surprise me just how popular screen blankers have become recently. On the Macintosh and the PC, for example, it is possible to buy a screen blanker that covers just about every subject – *Star Trek*, *Jurassic Park* and so on. One of the most popular Macintosh screen blankers around is *AfterDark*, a swish little utility that gives you the choice of a bewildering range of blanking effects. Not surprisingly, ***SuperDark*** (Kew II disk U1106) is based heavily on that Mac classic.

Once SuperDark is installed on your hard disk (it's a big package so it's impractical on a floppy-based system), it can be placed into your WBStartUp drawer and forgotten. Whenever you reboot, *SuperDark* automatically loads and runs. If you're not happy with the default blanking pattern, a hot key brings the *SuperDark* window into view. From here you can adjust the blanking period (how soon the screen should be blanked once you stop using your Amiga), and even choose one of a huge selection of blanking effects. Like *Maxon Magic* reviewed last issue, *SuperDark* has all of the usual effects including starfields, cycling plasma, flying toasters, bouncing lines, and many more unique effects.

SuperDark isn't up to the same standards as either *AfterDark* on the Mac or even *Maxon Magic* on the Amiga but it's getting there. With a little more development, *SuperDark* should rival even its PC and Mac counterparts. Highly recommended.

Williams' classic *Defender* is brought bang up-to-date in ***Bomber 2000*** (Choice Software disk G304), a highly playable space romp boasting very impressive graphics and some stunning audio effects. Possibly the most impressive aspect of the game, however, is its gorgeous 12-plane parallax scrolling which creates a gob-smacking illusion of depth.

Despite the visuals, the gameplay is almost identical to *Defender* although it has to be said that *Bomber 2000* doesn't quite manage to achieve the same feverish atmosphere as the original. The idea is to fly a well-armed spacecraft through levels of arcade action, blasting hordes of alien spacecraft that are trying to abduct the human inhabitants of the planet you've been assigned to protect. Gripping stuff. If you destroy an alien that is carrying an unfortunate human, the victim is dropped. You then have to zoom in, pick up the human and return them to the ground. Fail to do so and your hapless inhabitant will become a scarlet splodge on the surface below.

TOP 10 GAMES AND UTILITIES

Every month we peruse the bestseller lists of a prominent PD company. This month, it's the turn of:

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2	Crystal Skull	CLG42
3	Invoice Master	CLU21
4	UK Post and Phone Codes	HOR03
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6	Dream Stream	CLG57
7	National Hunt	CLG54
8	Stock Controller	CLU14
9	Archipelagos Compaign	CLG46
10	Arco ARexx Compiler	CLU40

WHERE TO GET THE DISKS IN THIS ISSUE

CYNOSTIC PD, Office 01, Little Heath Industrial Estate, Old Church Road, Coventry. Tel: 0203 681687.

ESSEX COMPUTER SYSTEMS, 15 St Nicholas Road, Tillingham, Southminster SX, CM0 7SQ. Tel: 0621 778778

JORVICK PD, 22 Hemlock Avenue, York YO3 9DG. Tel: 0904 624637.

KEW II, PO Box 672, South Croydon, Surrey CR2 9YS. Tel: 081-657 1617

CHOICE SOFTWARE, 144 London Road, Sheffield. Tel: 0742 555894.



NEW TITLES

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G333 **SILVER BLADE** - Helicoptor shoot-em-up, Defender style.
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E87 **KIDS DISK 4** - Book reader for projects constructed with the KIDS DTP.
E88 **KIDS DTP EXTRAS** - Fonts, picture brushes etc.. for use with the KIDS DTP.
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U423 **XBEAT PRO** - Computerised drum kit software. Load through Workbench for documents.
U424 **SIRDS** - Random dot stereogram programme. Creates those strange 3D images from pictures.
U425 **WORD UTILITIES** - A word spell checker, Anagram solver, word finder, and crossword helper all in a single programme.
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D203 **MINA OMISTAN** - A music video on a disk. •A1200 ONLY•
G340 **OVERLANDER** - Moon buggy clone. A game from yesteryear.
G341 **KUNGFU CHARLIES** - Martial arts platform game for one or two players.
U427 **EPOCH MASTER V3.0** - Shareware diary, calender, note book, time/date planner and simple accounts package all in one neat package. •NOT A500•
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S122 **BEACH BABES 2** - As above. •A1200 ONLY•
S123 **BEACH BABES 3** - As above. •A1200 ONLY•
S124 **BEACH BABES 4** - As above. •A1200 ONLY•
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U301 **A-REXX MANUAL** - Extensive manual on the A-Rexx programming language.
U294 **POOLS TOOLS** - Football pools predictor.
U323 **FOOTY** - Football league database. Presents various types of statistics, plus match predictions.
U293 **PARBENCH** - Amiga networking software.
U353 **TERMINUS 2.0d** - Modem software.
U300 **NCOMM 3.0** - Lastest version of this incredibly popular communications package.
U383 **SPECTRUM EMULATOR V1.7** - Run Spectrum games on your Amiga. Load in software via a sampler. Games can then be saved to disk.
U103 **MESSYSID II** - Transfer files to and from Amiga DOS and PC MSDOS disks.
U369-370 (2 DISKS) **SCALA BACKGROUNDS** - Hi-res backdrops for use with Scala.
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G280 **BLACK DAWN** - 3D perspective dungeon game with an Alien Breed scenario.
G210-211 (2 DISKS) **TALISMAN** - Huge icon driven graphic adventure. •REQUIRES 2 MEGABYTES•
G241 **IMPERIAL WALKER** - Take control of an X-Wing fighter and stop the Imperial Walkers from reaching the Allied HQ. 3D Game.
G299 **HIGH OCTANE** - Overhead racing game for 1 or 2 players. Masses of features and best graphics in a PD racing game.
G286-287 (2 DISKS) **EXORCISM** - Sinister graphic text adventure in a haunted house.
G257 **DELUXE PACMAN** - Great Pacman clone.
G265 **BONDMINE #13** - Boulder Clone at it's best. A game not to be missed.
G268 **SLAMBALL** - Futuristic American football management game. Based on Speedball.
G269-270 (2 DISKS) **18th HOLE** - Golf game.
G303 **ORK ATTACK** - Protect the castle walls from invasion. Loads of blood and guts in this one.
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G325 **ACT OF WAR V1.4** - Superb action strategy wargame like Laser Squad/Breech.
G327 **PJP FORMULA 1 MANAGER** - Run your own racing team.
G328 **RAISE THE TITANIC** - 3D Vector undersea adventure. V.good.
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G182 **TREASURE ISLAND** - For younger players.
G35 **JAR** - Crystal Castles clone.
G246 **WIBBLE WORLD GIDDY** - Platform romp.
G221 **BOW & ARROW** - Archery game.
G128 **TOTAL WAR** - Based on the strategy board game Risk.
G28 **THE HOLY GRAIL** - Text adventure.
G312-G313 (2 DISKS) **MR MEN OLYMPICS** - Decathlon game with the the Mr Men characters.
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DEMOS
D188-D189 (2 DISKS) **BIG TIME SENSUALITY** - Wow.
D187 **SEQUENTIAL** - A vector roller coaster ride!
D186 **CRASH TEST** - Sound and flowing.
D199 **REAL** - Amazing things with solid vectors!
D185 **FATAL MORGANA** - Includes Beavis and Butthead.
D184 **FULL MOON** - Lots of atmosphere.
D172-D173 (2 DISKS) **ORIGIN** - Popular demo.
D167 **HYPNOSIS** - A bit like the "State Of The Art" demo.
D160 **TECHNO TRACKS II** - Rave demo.
D196-D198 (3 DISKS) **RAY WORLD** - Amazing virtual world
D195 **NOT AGAIN!** - Weird and wonderful.
D193 **BEYOND BELIEF** - Heavy duty demo.
D182 **EXPLICIT 2** - Great original demo.
D180 **EMPTY HEAD** - Produced by two top coding groups.
D172-D173 (2 DISKS) **ORIGIN** - One to impress your non Amiga owning chums with.

GAMES
G282 **MEGABALL AGA** - Superb arkanoid clone in 256 colours.
G296-297 (2 DIDKS) **MOTOROLA INVADERS** - Shoot-em-up for AGA computers.
G283-285 (3 DISKS) **KLONDIKE DELUXE AGA** - Fantastic card game, Each card shows a different 256 colour picture.Glamourous ladies.
G319 **CINDY CARDS** - New set of Cindy Crawford cards for Deluxe Klondike owners.
G326 **KISS THE CANVAS** - Boxing game with large animated sprites.
G320 **TETRIS DUEL AGA** - One or two player Tetris game.
G338 **MAD FIGHTERS** - fab beat em up.

SLIDESHOWS
S94 **NIGEL MANSELL AGA SLIDESHOW**.
S96-S97 (2 DISKS) **SHED TEARS** - Fantasy art.
S102-S104 (4 DISKS) **WORLD OF MANGA**.
S108-S109 (2 DISKS) **FIT CHIX 1**.
S110-S111 (2 DISKS) **FIT CHIX 2**.
S112-S113 (2 DISKS) **FIT CHIX 3**.
S114 **BODY SHOP III**.
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KEY: • Not A500 compatible. • Not A500+/A600 compatible. • Not A1200 compatible.

ASI 1 Tanx, Rollerpede, Avatris•, Amigoids, Cave runner••
ASI 2 Invaders, Bally 2, Missile command, Maze game••, Girl actions. Think ahead
ASI 3 Megaball, Drip.
ASI 4 Frogger••, Go Moku, Cracker, Jumper••, Turbo duel••, Klondike••.
ASI 5 Raid, Go looly, Retaliator.
ASI 6 Pacman, Downhill challenge, Welltrix Metagalatic llamas••.
ASI 7 Destination moonbase••, Trix•, Nightworks, Claudterunner••.
ASI 8 Air Ace II, Hball, Snakepit, No.fumbler.
ASI 9 Battle Pong, Blizzard.
ASI 10 Escape, Pipeline, Pickout, SYS.
ASI 11 Dad•, Connex, Reversi, Towers, Trippin.
ASI 12 Llamatron••, Car, Powerpong, XFI.
ASI 13 Twintris••, Squamble, Blockit••, Ball, Amigatration, Asteroids••.
ASI 14 China Challenge 2, Amiga Columns.
ASI 15 Battlecars, Lettrix••, Mamba move.
ASI 16 Wastelands,MissionX,Dellemna,Pacman.
ASI 17 Tomcat, Defenda, Jetman••, Bugblaster.
ASI 18 Henry In Panic••, Skyflyer, Omega Race.
ASI 19 Growth, Frantic Freddy••, Biplane••, Fight••, Slider••, Blop blox••.
ASI 20 Microbes, Hollywood trivia, Coin drop, Match patch••.
ASI 21 Zeus••, Tetrix, Battlements, Dragon Tiles.
ASI 22 Lemmingoids, Wizzys Quest••, Duel, Mouth man.
ASI 23 Quick Money, BIP, Interferon, Arcadia.
ASI 24 Revenge of the mutant Camels••, Dux, Croak, 3D Maze, Nebula.
ASI 25 Mr Brick, Copper, Hemeroids, E Type••, Mr Wobbly.
ASI 26 Superpacman 92, Smash TV••, Ashido, Bally III, System 4••.
ASI 27 Loads of card games.
ASI 28 Doody, Dr Mario, Mad bomber 2, Flag catcher, Invaders II.
ASI 29 Dog, Rome••, Nova, Bridge Ball, Attacks, Quadrix.
ASI 30 Bounce & Blast, Total Fire, Tank Attack, Chrome.
ASI 31 Arazmax, Crazy Pipe, Revolution, Ishid-o-matic.
ASI 32 Blob, Sector One, Firefight.
ASI 33 Hyperball, War.
ASI 34 Trailblazer, Yelp, Qbic, Rush hour.
ASI 35 Poing, Cybernetix, Jump & Roll••, Snake Pit.
ASI 36 Mother Lode, Wonderland, Kong••, Tactix, Sub Attack.
ASI 37 Klaktris, Ghostship, Paccer, Pod.
ASI 38 One on One, Baldy, Skyflyer2, Transplant.
ASI 39 Ten different card games.
ASI 40 Ten sliding puzzle games.
ASI 41 Deluxe Pacman, Hellzone 1 & 2••, Leap II••, Tractor beam.
ASI 42 Galaga••, Intruder Alert, Dogs in Space••.
ASI 43 Interlock, Roulette, Octothello, Cross maze, GameBoy tetris••, Leapfrog puz••.
ASI 44 Nibbler••, Mouse Impossible, Roll On, Galaxy 89.
ASI 45 DTris, Parcheese, B-Castle, Teserae, Castle Kumquat, The brain.
ASI 46 Amiga Q, City, Checkers, Ouch, Isolation, Atom masher.
ASI 47 Elevation, Furmyre, Crave, Arena.
ASI 48 Point to Point, Psycho Santa, Warrior, Cryptoking.
ASI 49 Deathbringer In Space, Crazy Sue 1•• & 2, Assault.
ASI 50 Eurphorion, Roach Motel, Balders Grove••.
ASI 51 Lamers, Fighting Warriors, Shapes.
ASI 52 Rockslide••, Mouthman, NU••.
ASI 53 Super Cube, Master Mind, Venus Invaders••, Splash, Power wars, Velcro grub, Quadong, Kings.
ASI 54 Serene, Serene II, Car wars.
ASI 55 Cli-tris, Pacatac, Asteroids.
ASI 56 Storm eagle, Extreme violence, Pic.tiles.
ASI 57 Poo poo••, Dominoes, Dizzy diamonds, Squirm.
ASI 58 Super Raid IV, Magnatron••, Maiyessae.
ASI 59 Turbo thrust, GX200, Leedings.
ASI 60 Pipe master 2, Alien hunter, Checkers.
ASI 61 Rattlesnake, Running, Chaser, Scudbuster.
ASI 62 Pipeline 2, Mazeman, Up & down.
ASI 63 Nautilus, Feeding frenzy••, Drive IFF.
ASI 64 Oblivion, Breakout construction kit, Drive wars.
ASI 65 Paranoids, Chess, Word puzzle, Word search, Mirror wars.
ASI 66 Cow wars, Mastermind, Asokoban.
ASI 67 Siege of the beast, E-Type II, Vektor.
ASI 68 Demolition mission, Bounder, Atoms.
ASI 69 Klondike, Celestial caesars, Poker, Bridge.
ASI 70 Digital Tetris••, Wangle, Tetris Pro.
ASI 71 Numerix, Battleships, Vs Tanks.
ASI 72 Escape, Boulderdash••, Car II.
ASI 73 Lexess, Concentration, Challenger.
ASI 74 Crazy pipes II, Bombjacky, Chute.
ASI 75 Double-squares, Colours, Diamond Thief.
ASI 76 Gnu Chess••, Cubus, Gerb game.
ASI 77 Balloonacy, Cliffhanger, Descender.
ASI 78 Little Boulder, Head Games, Fruit Panic.
ASI 79 Grav Attack, Vector Storm, Atoms.
ASI 80 Army miner, Flip-it, Golf, The gallows, Wallyware solitare, Wots It's name.
ASI 81 Amos defence, Thunder tron, Gergundula.
ASI 82 Artillerus, Shuffle run, Arcade volleyball.
ASI 83 Loadsamoney, Pong, Spider.
ASI 84 Enigma, Atishoo, Zerberk.
ASI 85 Paradox, Matchcards, Rubik, Bagitman••.
ASI 86 Smurf hunt, Lords of host, Legend of Lothian.
ASI 87 Aztec Challenge••, Jonus Fulstrand. Landmines.
ASI 88 Defender, Mosaic, Relayer.
ASI 89 Megaball 2.1, X-Fire, Cluedo.
ASI 90 Starians••, Flaschbier, Minefield.
ASI 91 Roton, Matrix, Spectrum.
ASI 92 Bill, Oblidox, Solitaire sampler.
ASI 93 Smash Bang Wallop, Mr munk••, Alien bash••.
ASI 94 Wibble world Giddy, Mechamoid, Super Skoka challenge.
ASI 95 Premier picks, Tangle, Blop and pop.
ASI 96 Dungeon flipper, Backgammon, Tumble tots, Raster bikes.
ASI 97 Bunny blast, Mutants from Mars, New City stubb.
ASI 98 Sky chase••, The phone company, Nestor.
ASI 99 Gribit, Parahemot, Space wars, Org.
ASI 100 Blood runner, Patience, Monaco.
ASI 101 Meltdown,Paragon, Boomarang, Rothello
ASI 102 Fruit salad, Rebound, Pac sim.
ASI 103 The lost ocrest, Wacky wabbit, Megarace
ASI 104 Wooden ball, Operation Meteor, Pork a pork.
ASI 105 Particle man, Rummy, Desert defender.
ASI 106 Simon, Cosmoids 2, Willy worm bunny assault••, Micro market.
ASI 107 Serene III, 4 "n" row 3D, Equilog, Yacht-c.
ASI 108 Strike ball, Ringwar, 4 in a row, Obsess.
ASI 109 Psycho blast, King-high, Deluxe hamburger, Thrallbound.
ASI 110 Space rescue, Tiles, Zerg, Huskerdu.
ASI 111 Karate worm II, Stax, Billy dragon.
ASI 112 Thunderiron II, Aliens, Tron, Stepz.
ASI 113 Popeye••, White rabbits, Trek trivia.
ASI 114 Inter. cricket, Insectoids 2, Yum yum.
ASI 115 Star Trek, Egyptian run, Slime line••, Shark.
ASI 116 Blue diamonds 4, Tsch, Sorry.
ASI 117 Air Wars, Tripple Yahtzee, Youpt.
ASI 118 Zombies, Armymines 1.4, The last tetris.
ASI 119 Roboaldix, Speed, Trix trax.
ASI 120 Fireblaster••, Super blockout, Trax.
ASI 121 Chainsaw massacre, Brainbow, Worm.
ASI 122 Boulderdash collection 1, Xenon III, Project buzzbar.
ASI 123 Artillerus II, Lamerbug, Yahtzee
ASI 124 Mr & Mrs••, Elevation 2, Hoser backgammon
ASI 125 Snake v1.2, Marble slide, Gladstones name game.
ASI 126 Short out, Kynaston kid, Dodge ems.
ASI 127 Shanghai 93, Lazer zone••, OXO.
ASI 128 Space invasion, Pacman Deluxe 1.4, Solar system wars.
ASI 129 Boulderdash royal collection, Trax.
ASI 130 Chain reaction, Uggo, Batman.
ASI 131 Tykkipeli, Tetron, Skeet shoot.
ASI 132 Firefly, Quantum••, Pac mac.
ASI 133 Znyk, Proker, Syzygy.
ASI 134 Cross circuit, Fwuff, Circuit wars.
ASI 135 Gammon 1.3, Ack-ack, Pipeline III, Tetrix••.
ASI 136 Hot blox, Super pong, Snifbunk.
ASI 137 Blockster, Escapade, Squigs.
ASI 138 Galactoid, Scorched tanks, Air hockey.
ASI 139 The big game, Bat dog, Amigaroid.
ASI 140 Fatal mission II, Chronic the hedgehog, Megaworm.
ASI 141 Black dawn, Reversi II, Gold rusher.
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ASI 143 Intense, Xatoms, Pontoon.
ASI 144 Brain shave, Nibby nibble, Rejection, Cube.
ASI 145 Puzzword, Kungfu charlies, Super pong.
ASI 146 Entity, Battle cars II, Amastermind III, Classic solitaire.
ASI 147 Backgammon deluxe, Tut's tomb, Mancala, Pax attack.
ASI 148 Polymorf, Nostalgium, Megamind
ASI 149 Glodrick, Webz, Eric watch your step.
ASI 150 D-solve, Dot 2 dot, Tactik tank.
ASI 151 Krillian incident, Caffeine free, Zyrad.
ASI 152 Klawz the cat, Dictator 2, Big will and the sticky troll.
ASI 153 Exit 13, Beetle.
ASI 154 Magnum kid, Bobs garden, Kaboom.
ASI 155 Megablock, Digger, Crazy clock.
ASI 156 World darts, Quackers, Karate champ.
ASI 157 Fatal mission 1.1, Dr Who.
ASI 158 Scrabble, Toado, V-Chess II••.
ASI 159 Driving maniacs••, Smidge, Colour change.
ASI 160 Professional Bingo, Electrek.
ASI 161 Galadria, Space invaders II, Safrondream
ASI 162 Sports challenge, Moria, USA 94.
ASI 163 Excellent cards, Harp, Plait, Queens.
ASI 164 Atax, DIY game.
ASI 165 Depth charge, Toobz, Interface robots.
ASI 166 Confuzion, Fleuch II, Hyperdrive••.
ASI 167 Mega squad, Zardoz, Rags to riches.

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Join Steve McGill as he takes another extended trip through the kaleidoscopically exalted masterjam of creativity that is the *Amiga Format* PD Demo Zone.

PD Demo Zone



LOVE: A top techy coder type demo this one. It doesn't get in yer face too much though. The individual sequences don't last long either.



NEVER LIKED UNO: One of the best front ends for a picture show – maybe some day all slide shows will be made this way. Here's hoping.



PLEASE RELEASE ME: If you want to create your own lip-syncing animations, study this lovely production from Iain B McCaffrey.

Let's face it, slide-shows probably represent the translucent fossilised plant resin of the demo scene, but some of them are capable of raising a little more than a stifled yawn.

One such slide show is: ***Never Liked Uno*** (Cynostics). Slickly presented and professionally executed gigantic thumbnails of the main pics run along (from left to right) within a side-scrolling film strip. It gives you the option of having it automatically run through all 24 pics in a linear, Armitage Shanks-standard, slide-show fashion.

Some of the images used have been seen in fantasy art books for what seems like aeons. Others exhibit a sucrose encrusted imagery with the carbohydrate energy-packing will-power to suck the sugar from a fruit pastille without chewing.

Another favourite among the super-information highway Internet cyber surfing techno-warriors is ***Love*** (Freestyle PD). There are a few effects on this one, such as the zooming rotating fractalised imagery, which are very, very difficult to code.

Forgive me for remaining indifferent to the whole spectacle. While there's no denying that the maths involved are complex, sophisticated and incredibly awkward to implement, it looks like what it is – a spinning Mandelbrot fractal – an image seen so often elsewhere that it no longer carries any special significance, even if it is moving in real time.

The music, again, is technically proficient. Listening through headphones lacks the usual aural pain inflicted by non-panned stereo. But its strength is undermined because it isn't married to the imagery in any significant manner – reducing it to the subservient role of sonic wallpaper. Which is a shame really as the music is pretty funky.

The winner's accolades this month go to two separate animations by the same individual – Iain B McCaffrey. The heart-warming aspect of all of these anims is that they were created using *Moviesetter* and *Deluxe Paint IV*. So there's hope for us all. The first of the anims is: ***The High Spot Funky Dancer*** (Telescan Computer Services). The intro screen informs us that some people like maths, art and music. Others, however, prefer to run very fast and dance about on high places.

Funky Dancer follows the exploits of one of the latter, more athletic people. The music is minimal, as are the spot sound effects. But these are only picky points. The timing, the action, the narrative and the use of technical cuts and events, such as close ups and zooms, are accomplished. They carry the story and endear the central protagonist to the viewer.

The plot even has a clever twist at the end. But we don't want to spoil your fun so we'll leave that for you to discover. Inspiration for everyone.

More impressive, sonically at least, is the other anim of the review duo: ***Please Release Me*** (Telescan). A perfect parody of the Englebert Humperdink ballad *Please Release Me*, it features the best lip sync that you're ever likely to find in the Demo Zone – and the twist at the end raised a hearty chuckle. Take this one home and study it. Then earn yourself prestige points through the pages of the Demo Zone by bettering it. See you next month.



THE HIGH SPOT FUNKY DANCER: Not the funniest work exhibited by Mr McCaffrey. Nevertheless, this creation has pace, narrative and style.

TOP 10 DEMOS

The kind supplier of this month's top 10 demo chart is:

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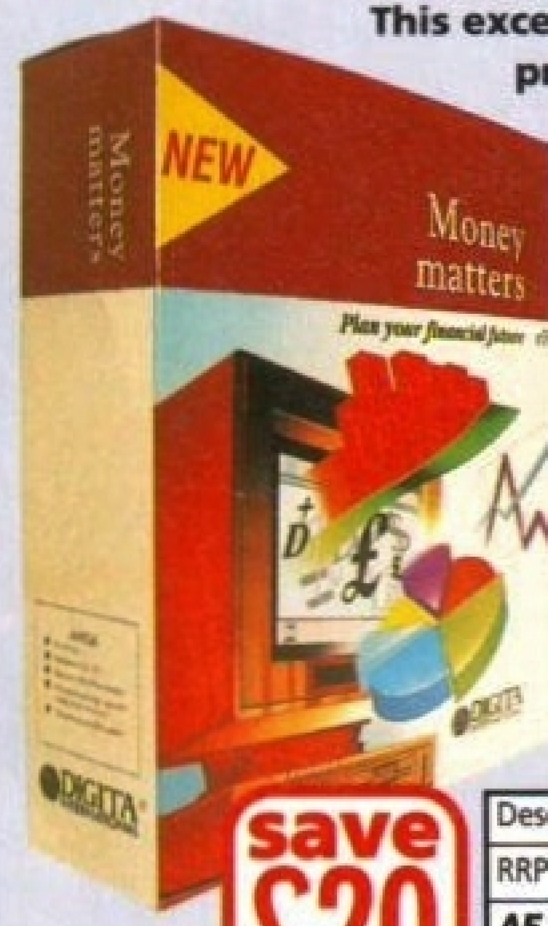
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This excellent home accounts program is easy to use, flexible, powerful and fast. *Money Matters 3* includes features that enable you to view the data in the form of graphs or pie charts to help you keep track of your cash. *Money Matters 3* scored a tremendous 85 per cent when it was reviewed in *AF54*.

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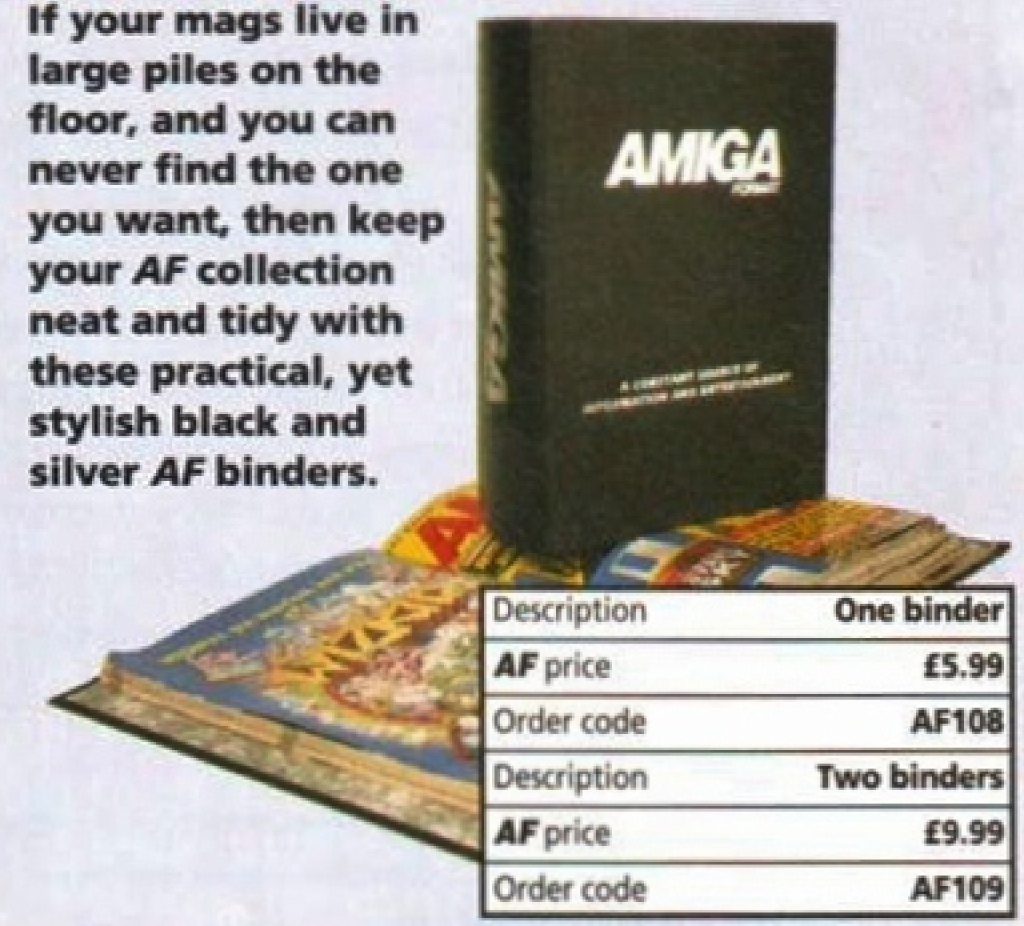
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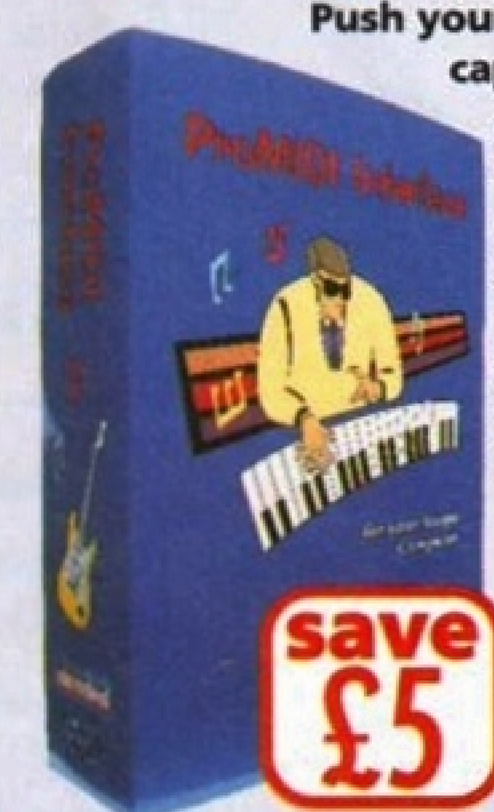


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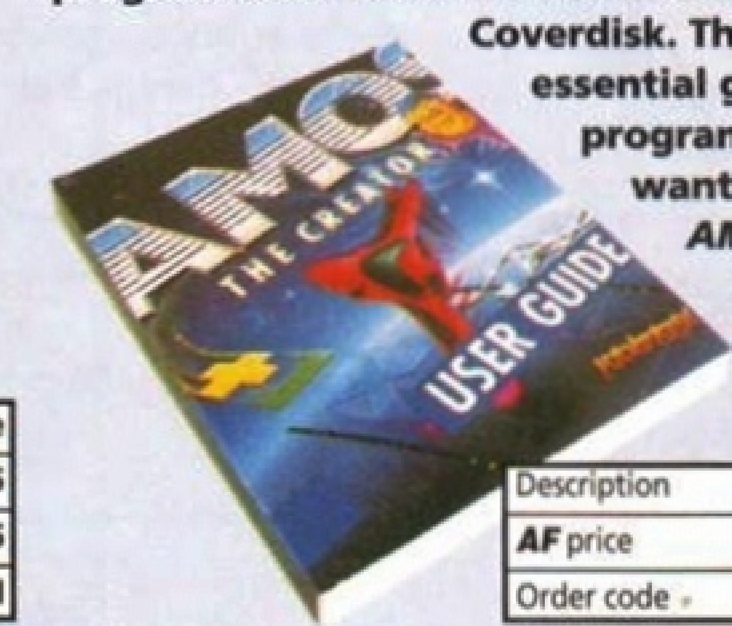


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Description	AMOS Manual
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TECHNOSOUND TURBO 2

Like the original *Technosound Turbo*, version two of this sampler from New Dimensions enables you to grab digitised sounds and sequence them into compositions. But it also features many improvements and new functions, including direct-to-hard disk recording, and a built-in tracker. The package contains a digitiser and a set of audio leads. When it was reviewed in *AF51*, *Technosound Turbo 2* scored a hefty 88 per cent!

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This sequencer package, which scored an impressive 85 per cent in *AF60*, is one of the most ground-breaking releases since the original *Music-X* made such a huge impact in 1989. *Music-X 2* is a full MIDI sequencing package for controlling synthesisers, drum machines and other MIDI equipment, or you can use it with internal Amiga samples. The leading sequencer for the Amiga.

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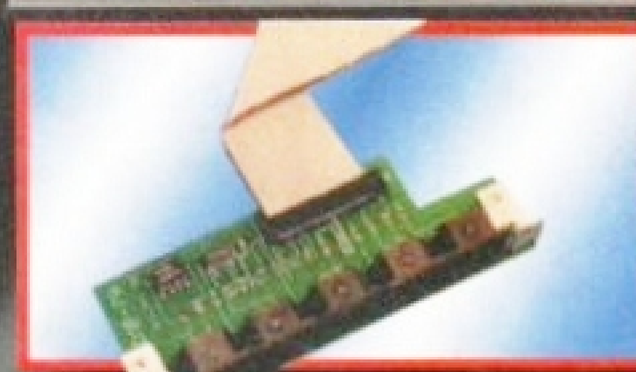
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CALLERS WELCOME

WorkBENCH

A problem shared is a problem in Nick Veitch's in tray. If you are baffled, bamboozled, bemused or bewildered by an Amiga-related worry then tell Nick all about it. Send your letters to: Workbench, *Amiga Format*, 30 Monmouth St, Bath, Avon BA1 2BW.



The way the clock is synchronised can cause problems when using a Rocgen with an A1200.

NOT GENNED UP

I recently bought an A1200 only to find that it's not compatible with my Rocgen Plus. Is there any kind of add-on or special chip to make it compatible or will I have to sell it and buy another Rocgen?

Does the Rocgen Rockey plug into the A1200 and the Rocgen Plus plug into the Rockey? If so would that work with the Rocgen I've got? If not, are there any companies which will part exchange my Rocgen for a new one?

I've tried phoning Rocgen in Hong Kong but the number I was given by Silick (who were most helpful) is discontinued.

WS Callaghan, Britannia Inn, Llangollen

The problem is an incompatibility with the way the clock is synchronised. This will probably still cause a problem when used with a Rockey. There are newer versions of the Rocgen which are not plagued by this problem. Try ringing First Computer Centre, on 0532 319444, to see if they will do a swap for you.

THE HEAT IS ON

I recently bought a 120Mb hard drive for my Amiga 1200, and to prevent my brother playing on my computer, I got hold of a copy of *X-Password* from the Public Domain.

Unfortunately, when I am using my Amiga it resets itself every so often. Sometimes after just booting up or after an hour. I have checked all the cables and the power supply, but to no avail. I have reset the start-up sequence and deleted *X-Password* but I am still faced with this annoying problem.

The hard drive I purchased from Trilogic seems incredibly large and is a tight fit in its casing. Could this problem be a lack of power because of the size of the hard drive? If not, what could be causing this irritating problem?

Paul Corbishley, Macclesfield, Cheshire

It is most likely an overheating problem. It could be the power supply that is overheating, but a lot of chips have heat problems and if the drive takes up a lot of space then there won't be much airflow.

Continued overleaf ➡

GET YOURSELF CONNECTED

Please could you send me any info you have on decent but cheap modems compatible with the A500+. And please could you give me the phone numbers of any Bulletin Boards for the Amiga. Now a few questions:
1) How much do modems cost to run?
2) Do you have to pay subscription fees for Bulletin Boards and the Internet?
3) Is there much use for a modem on the Amiga?

GJ Hamilton, Ottery St Mary, Devon

When you are running a modem, the thing that costs you money is the connection time. The phone bill is your main expense, and if you are a member of a subscription service (such as CiX or CompuServe) you may have to pay another £2 per hour for on-line charges.

Buying the cheapest modem is often a false economy, because the slower speeds mean you are on-line longer. You shouldn't consider anything less than a 2400 baud modem. A 9600 baud one would be good, and these can be found for reasonable amounts of cash. Even 14400 baud modems (V.32 bis) such as the US Robotics Sportster 14400 are only about £150 (First Computer Centre 0532 319444).

Internet is a service that costs you money. To set up an account contact Demon (081-343 3881); Genesis (0232 231622); Pipex (0223 250120); GreenNet (071-608 3040); or Direct Connection (081-317 0100). Or you can get some access through CiX (081-390 8446). The BBC are also in the process of setting up a service.

Connecting your Amiga to a modem can be very rewarding. Not only can you get hold of the latest PD, but you can also swap ideas and programs with thousands of other Amiga users all over the world.



Buying a modem can put you in touch with thousands of Amiga owners all over the world.

IF YOU HAVE A QUERY...



Nick Veitch

At *Amiga Format* we aim to answer as many questions as possible, and hopefully to sort out all your problems. Of course there are always more questions than answers, so we have to prioritise queries according to the following factors:

- Frequency. If a lot of people seem to be having problems with their Supersonic KY3000 printers, then we will print one letter and the definitive answer, encompassing all the most frequently posed problems.
- Difficulty. If the problem is actually something which only someone with some insider technical knowledge would be able to solve, it is more likely to be answered in these pages than a problem which arises simply because you haven't read the necessary documentation.
- Impact. Quite simply, a question which involves you not being able to use your machine or some peripheral or software will be given priority over a difficulty which is little more than a slight inconvenience.

Unlike some magazines we won't just concentrate on the areas of expertise we are most familiar with, we will take on any problem (as long as there is an Amiga involved). As you will appreciate, we do get a lot of Workbench questions every month. If you want to get yours noticed, here are a few tips:

DO
- Be concise.
- Detail the actual problem as best as you can.
- Where applicable, describe the sequence of events that caused the problem.
- Give details of the equipment you are using (including which version of Workbench and which model of Amiga you have).
- Make sure your question is relevant and wouldn't be more easily solved by getting in touch with the dealer from whom you bought the goods.

DON'T
- Spend three pages telling us about your Aunt Ethel and only then explain your problem.
- Write in with questions such as 'I added a hard drive to my machine and it doesn't work?' (Which machine? Which drive?)
- Send an SAE expecting a personal reply. The chances are extremely slim.

Please bear these points in mind and remember that we are trying our best to help you.

I don't think that the problem with your Amiga lies with *X-Password* at all. It may be best to try to mount the drive externally.

NOT ALONE



The runtime player is missing from the *ClariSSA* Coverdisk, but we'll bring it to you soon.

Yes!! This is the program that I've needed for ages. What is it? *ClariSSA* of course! I've done an animation using *Imagine* consisting of four separate animations, but I needed a utility to get these together into one big animation. I know such a utility must exist, and I tried out *MainActor* but found the high Shareware fee prohibitive. Thanks then, for an amazing Coverdisk.

However, it appears that the stand-alone player is missing, or at least despite my efforts, I can't find the thing on the disk. What's happened? Also, do ProDAD have a program that plays large SSA animations from hard disk, enabling people with less RAM than animation size to view the animation, much like the PD program *BigAnim*?

Jonathan McBrien, Enniskillen, Fermanagh

You are right. The runtime player was not included, because ProDAD forgot to put it on the disk! We will include the runtime player when there is enough space available on a future Coverdisk. This will also play animations from disk.

MAPPING IT OUT

I have a problem installing the GB keymap on my Amiga, I have copied it on to the Workbench and placed it in DEVS/Keymap. I also have *CrossDOS* on Drive Df0: so I can read 720K IBM PC disks.

I have followed all the instructions in the Workbench manual Chapter Five, but with no joy at all. I am using a PD program *Textplus* version 2.2 to check out the keyboard, plus a keyboard test which keeps showing me an American keyboard. Any ideas? At the moment I am pulling my hair out and wishing I bought an IBM 486 PC.

Nigel Rathbone, Quinton, Birmingham

It isn't enough just to put the keyboard in the right place, you have to select it too. The American keymap is the default one, so you actually have to tell the software which one you want to use.

Under Workbench 3, you should set your country to United Kingdom in Locale, and select the British keymap from the input preferences. On older machines, you should add the command `setmap gb` to your startup-sequence.

A FONT OF KNOWLEDGE

1) Why does the font requester on *Deluxe Paint IV* AGA only show a select few of my Compugraphic fonts? I have 85 fonts in total (on my hard drive), 55 of which are CG fonts.
2) I keep on reading that *Wordworth 2.0 AGA* comes with 17 fonts, but my copy (the one included in the Desktop Dynamite pack) only had eight (and four of them are Roman). Why is this?
3) I know using scalable fonts is VERY memory intensive, would a 2Mb Fast RAM expansion help (I only have the standard 2Mb Chip RAM)?

Hayden Scott-Baron, Lymm, Cheshire

1) It is possible that you haven't installed the fonts properly. In order for *DPaint* to access them you should install them with the Workbench Intellifont utility and create at least one bitmap version of the font. You can choose the size you want from the requester, but you must install at least one bitmap size for *DPaint* to register that the font exists.
2) It may be that there aren't as many fonts supplied with the bundled version for reasons of space. Try calling Digita on 0395 270273.
3) Yes. Although Chip RAM is used to image the fonts, Fast RAM can be used as a data cache and dramatically speeds up nearly all operations on your A1200.

HISTORIC PROBLEM



Change the options on the boot-up menu you'll be playing *History Line* in next to no time.

In the July issue of *AF* Tim Billyard wrote that he couldn't get *History Line* to work from his hard disk. What he needs to do is select Original Chip Set from the display options boot-up menu. The game then runs properly.

I think I have found a bug in *Wordworth 3.0a*. I was attempting to do double-sided printing on my Canon BS250 by selecting Print Odd Pages Only, turning the paper over selecting and Print Even Pages Only. However, I cannot persuade it to print even pages only, it just reprints the odd pages on the back. Help!

Do Digita have a contact number or E-mail address? I don't see why I should pay 36 pence a minute to tell them that they have fouled up.

Richard Pickwick, Gideon Park, Romford

Thanks for the *History Line* tip. I sent your problem on to Digita, and they are having a look at it. If you want to check on how they are getting on, their number is 0395 270273.

PICTURELESS

Please, please help me. I have owned an A1200 for six months and can't fault it. The problem is when I try to video record my animations – it just doesn't record anything.

I've tuned the Amiga so I have a picture running through the video to the TV monitor, then I tuned the video but still nothing. I have tried the RF socket, comp socket and the video port, but still nothing. I've been told that I might need an RF modulator but it's got one built in hasn't it? Is there any hardware I need? Or is it just me? Please help me I haven't much hair left.

John, Northallerton, N Yorks

There seems to be quite a lot of hair loss going on at the moment. I'm not sure exactly what your problem is, but:

- If you have a video recorder with a composite input, you should connect it to the yellow phono socket on the back of the A1200. You may need to select the external video source using a special switch on your VCR.
- You can attach the RF lead to the aerial socket of your VCR and tune in the Amiga, in the same

PAUSE FOR THOUGHT

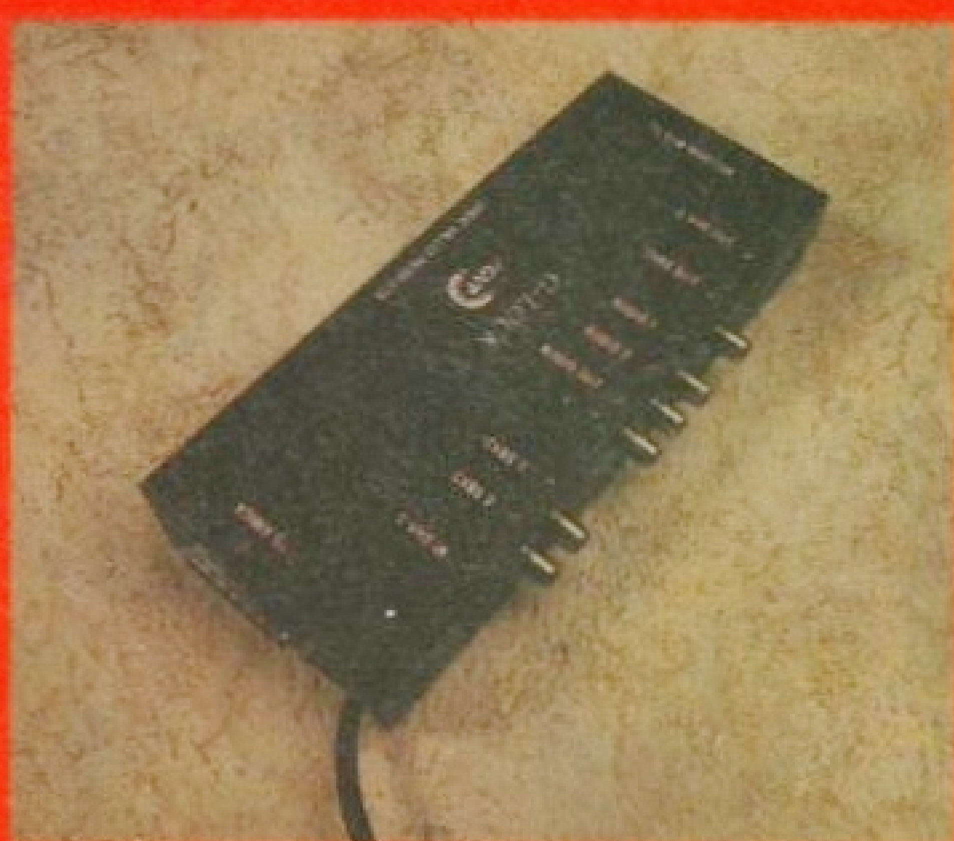
The problem I am having concerns genlocking with my equipment.

The equipment I have is:
A1200 with GVP series II accelerator with 8Mb Fast RAM, GVP series G-Lock, Sony SLV 815 Nicam VCR, sony H18 EVC500 VCR.

While recording normally or overlaying graphics everything works all right. However, if I put the input VCR into Pause Frame, my picture through the G-Lock is distorted in the top quarter of the picture.

With the G-Lock disconnected and the two VCRs coupled together directly, the picture and pause frame recording is fine. Is there anything that I can do or buy to improve the pause frame through the G-Lock, because I need to record still frames while still genlocking?

D Smith, Selby, N Yorks



If you're having genlock problems it could be your video recorder that's at fault, not your genlock.

There is nothing wrong with the G-Lock, or the way you have hooked everything up. The sad truth is that the pause frame on all but the very best (and I'm talking broadcast quality here) video recorders do not give a regular, stable synching signal. This is all right if you are just recording to another tape, because a frame slipping slightly probably won't be noticed, but the genlock tries to synchronise the signal with the graphics signal from the Amiga and it can't do that without a reasonable synching signal.

If you want to record still frames and overlay graphics, why not get a digitiser such as Rombo's Vidi or MacroSystem's V-LabPar? Then you could grab the still frames you want and overlay graphics in DPaint or ADpro and record direct from the Amiga – you would also get better quality results.

way that you tune in a TV channel. The Amiga is usually at about channel 36 on the UHF band, which may be near where your video is located. If this is the case, you can adjust the Amiga signal's frequency by twiddling with the little screw next to the RF output.

CLEAR DISKS

I read with interest a letter from one of your readers in Workbench (*AF60*) concerning clear disks. You said that you didn't know of anyone selling them separately. Well, we now sell them and they are priced as follows:
Yellow, Green, Blue or Red: 40p each.
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Byte Computer Supplies, Dorchester
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WORD POWER

I own an Amiga 500+ and I am starting an A Level English course in which much of the coursework is word processed. I read the reply to J Blair of London's letter in the July issue, concerning the state of the A500 and the AGA graphics now available. I want to make use of these and upgrade from Workbench 2.04 to 3. Is it worth upgrading my present machine to an A1200?

As a footnote, I would like to thank departing editor Marcus Dyson for his great contribution to *AF* over the past year and a half. Steve Jarratt, keep up very high standards please – even though it is difficult.

Paul Hutchinson, Rudgeway, Bristol

It is always a good idea to upgrade. In the future, you may not be able to run newer versions of your present software, and you will certainly not be able to run them to the same degree of efficiency or performance. Even if you use your Amiga mostly for word processing you are bound to notice the difference between the A500 and the A1200.

ITALIAN JOB

I ask help for an Italian subscriber! I have got an A1200 170Mb hard disk and no expansion. I used Commodore Install and now I have two partitions, Workbench and Work. I installed many games in Work – all my new and old games with an HD install option, but now I have a few problems.

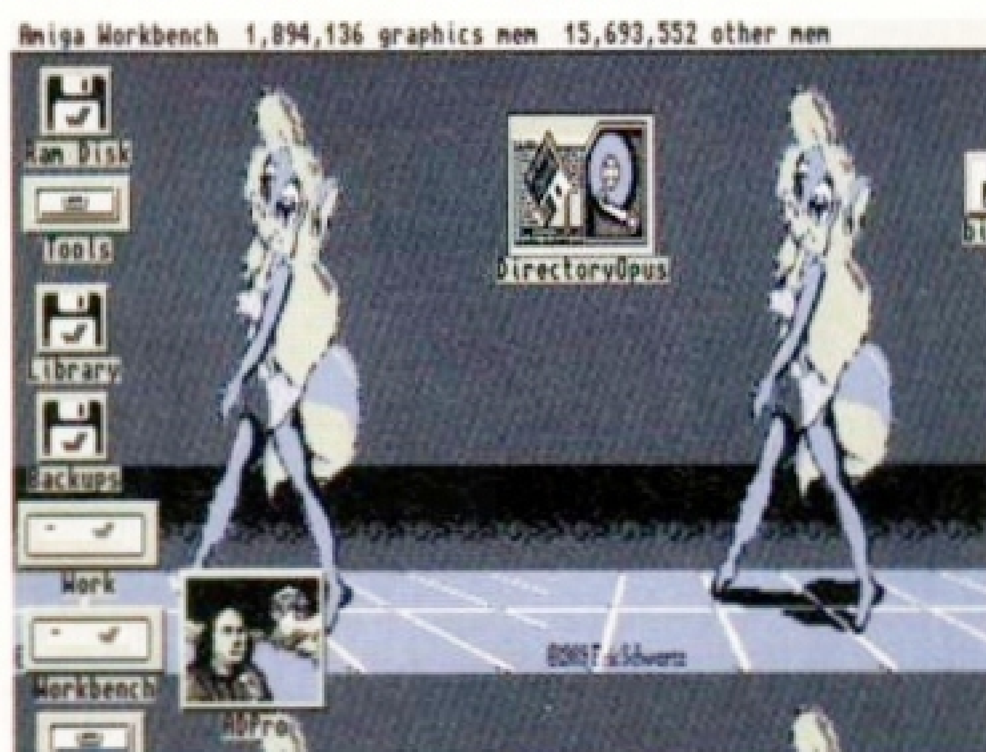
All the games install properly, and some work well and it is possible to open and play them from hard disk (*Settlers, Hired Guns, GS2000, F117, Links, Battle Isle, A10 TankKiller*). Other games don't work. The install procedure seems OK but when I double click on the *Populous II* icon, it shows a window with the Bullfrog *Popoulous II* icon, but when I double click on it, a requester appears saying Unable To Open your tool *Populous*. The same thing happens with *Harpoon*, while *Knights Of The Sky* and *DPaint III*, which have a different way of installing, don't work.

What is the trouble? Are some games not playable from hard disk? (they all work from floppy). I read in your July issue of Max Transfer Rate, but I don't know *HD Toolbox*, is it a PD program, otherwise where can I buy it? I hope in your help, apologise for my English, and wish you a good Summer from Italy.

Renato Marrese, Rome

Arrivaderci Roma, noi no comprendiamo L'Italiano. Er, thank you for that Mr Bartucca. Basically your problem is that some of the games you mention won't run on an A1200, so although you can install them to your hard drive you can't play them. The other problem is because the Assigns for the programs haven't been set up properly. Check out the box on Assigns in the Coverdisk Extra pages of this issue (page14).

ON THE TILES



Workbench background pictures repeat themselves if they're not big enough to fit the whole screen.

I have seen many people write into *AF* asking how to display pictures in Workbench 3. I am able to do this but when they are displayed two copies appear across the screen and a small section re-appears at the bottom. I know it's something to do with resolution but which is the correct one, and is it controlled via Workbench or an art programme?

Nick Donnelly, Ely, Cambs

It's quite simple. What happens is that Workbench takes the picture and places it in the background. If it runs out of image before it has filled the screen, it simply repeats the image again.

There are two things you can do. You can either resize the image to be the same size as your Workbench screen, or resize the screen to be the same size as the image. I recommend the former, so find out the pixel width of the screen (use the Screenmode Prefs program) and scale the image up to that size using *DPaint*.

MIXED MONITORS

I own an A500 with a CD-ROM drive and an A1200 with a 120Mb hard drive and 6Mb of memory. All that I want to do is run both machines off the same 1084S 6-pin DIN plug monitor. At the moment I constantly have to swap the leads in the back of my monitor and it's starting to get a bit of a pain. Do you know of anywhere I could get a monitor splitter with a switch to change between the A500 and the A1200?

I have tried every computer supplier I can think of and nobody can seem to help me. I would be very grateful if any of your readers know of anybody who produces such a device.

N H Staff, Withernsea, N Humberside

I'm afraid that you won't find anyone doing monitor switchers, at least not cheaply. That's because in order to switch the signals, you would have to switch at least six different wires. The switches would have to be of very high quality too, to stop the signal suffering terribly.

You neglect to say which monitor you own. If you have one which accepts a composite input, you could wire this up to the A1200 and switch the monitor between RGB and composite modes.

A4091 MISFORTUNE

I currently have an A2000 using *AmigaDOS* 1.3 and Kickstart 1.3, I also have an A2091 SCSI HD controller with a 40Mb Quantum hard disk with 2Mb DRAM on board in my A2000 and an A4000 using *AmigaDOS* 3.

I would like to use my A2091 with the hard disk on board in my A4000. My A4000 does have revision 11 buster chip. However, I have been unable to get the drive up and running on the A4000. It recognises the controller board and also the 2Mb DRAM but I have been unable to access the hard disk.

Both devices are seen in *HDToolbox* as SCSI, but the IDE is at address 0 while the A2091 is at address 6. On initialisation it calls the first one SCSI and the A2091 Second. SCSI. DEVICE when it checks for devices on start-up.

The only way I have been able to mount this disk is by putting Mountlist in devs/dos drivers and using HDDISK, DEVICE as the device driver but no icon appears on the Workbench screen. When I try to format it through the Shell it says 'Format failure object is not of required types'. When I try to format it using the A2091hd install floppy disk it says 'Format failed: cannot find handler'. I do not need to boot from this disk because I already have a hard disk. I read in an *AF* special that 'it can be used with a bit of knowledge'. Could you tell me the following:

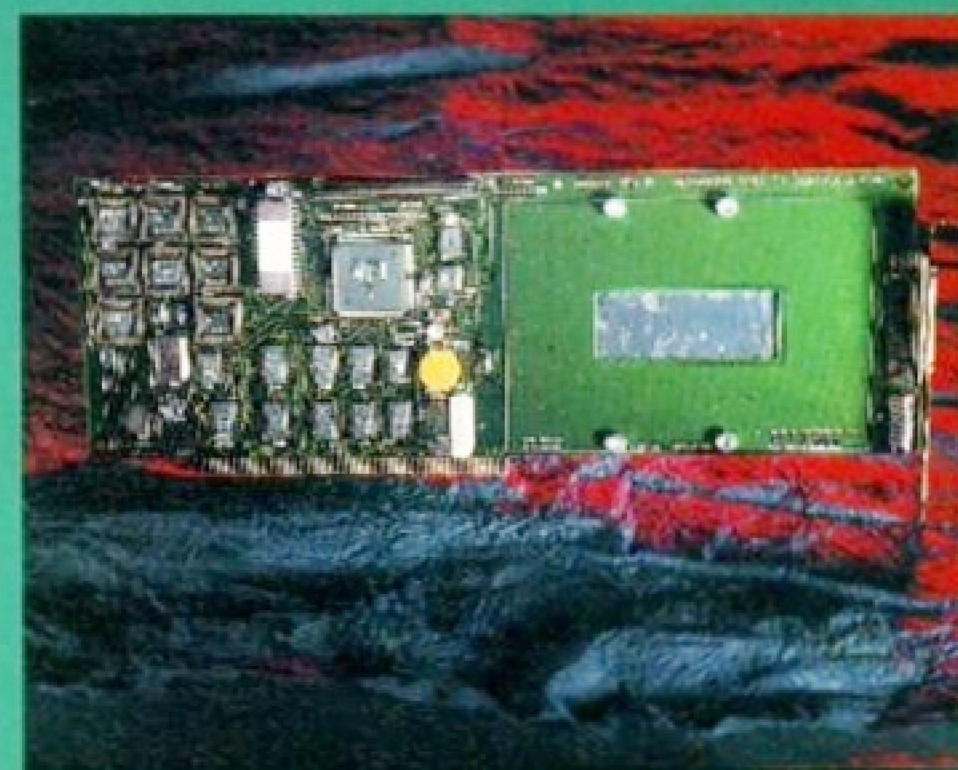
1) How on earth can I get the hard disk to work with my A4000?

2) Do I need a Mountlist entry?

3) If so, what device driver do I use?

4) Would this controller provide acceptable performance for a CD (should Commodore ever bring one out for the A4000), or would I be better off using my IDE controller? I thank you for your help and co-operation in advance.

Wilton Sinclair, Manor Park, London



If you've got an A4000 you should consider gettting a SCSI2 controller such as the A4091.

It was the A4091, not the A2091, we reviewed. They are different things – the 2091 is a standard SCSI controller for the A2000 and the A4091 is a SCSI2 controller for the A4000. The A2091 may still work on the A4000, but it won't support SCSI2 disks. I suggest that you make a Mountlist entry, but specify 2nd.SCSI.device as the driver.

The controller may not work with a CD at all. CD-ROM drives require full SCSI protocol support, and many cards do not support it (even cards like the Oktagon and Trifecta do not support the full protocol).

Unfortunately, we do not have a working A2091 in the office any more, so I can't test this, but I would suggest anyway that you upgrade the card to a faster, newer one, such as the Fastlane or the A4091.

PAINT TUTORIAL

Part 3

Get to the art of the matter and find out how to put the theory into practice as Jason Holborn uses *Personal Paint*'s tools to start painting a picture.

Although our paint tutorials are based on Cloanto's *Personal Paint*, which is now bundled with the A1200, most paint packages are fairly similar, so the following principles apply to *DPaint* and *Brilliance*.

All three packages have tool sets such as Line Draw, Flood Fill and Magnify, and this month we'll look at some of these drawing and painting tools and use them to start drawing a basic picture.

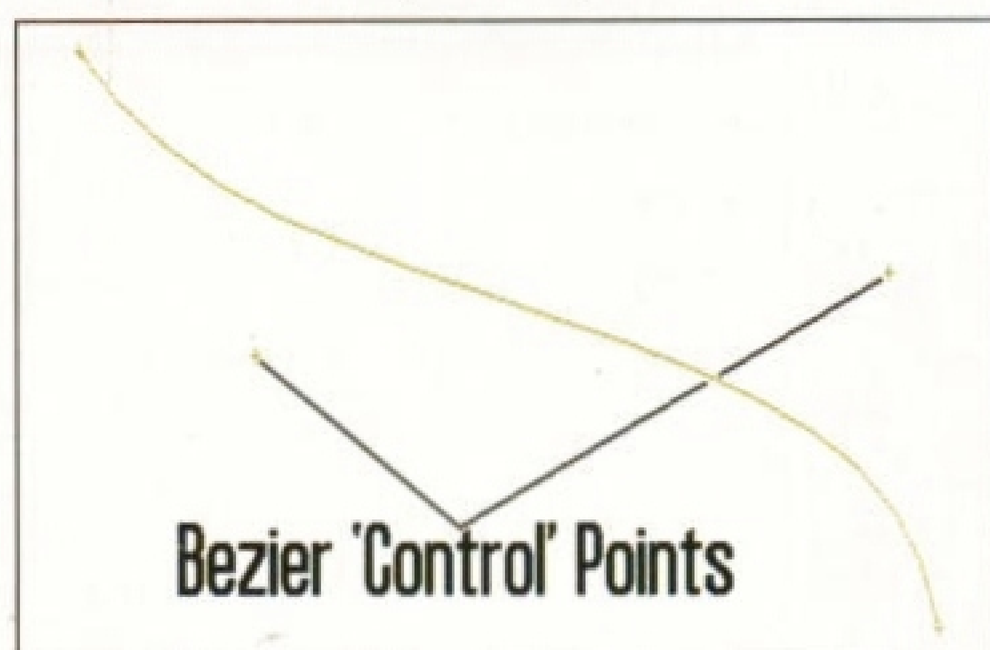
These tools provide you with all that you need to create just about any artwork – from simple logos to full-blown works of art. As is the case with conventional artwork, a picture is built up from a basic framework with its detail built up in layers.

The best way to start any picture is to begin by building up an outline of the image using a combination of lines and primitives – the very basic objects that come with the package. This helps give an idea of layout and perspective. For example, to build up an outline of a human being or an animal, you can use circles and ellipses to construct the general shape of the subject. In the case of something like a tree, however, you'd begin with a mix of squares and lines.

Once you have constructed the outline, make sure you **save it**! If you make a mistake later on (or you don't like the way that the picture is progressing), you can always go back and reload the outline and start again.

The Curve tool is very useful when constructing the outline of an image. Curves are created in exactly the same way as a straight line, but once you've marked the start and end point of the curve, four control points appear down the length of the line.

These points geometrically define the shape of the curve, starting at the first point, and following through the second and third points to the end of the line. By dragging these points away from their default position you can create some



Bezier curves are more flexible than conventional curves because you can drag control points to adjust them.

BRUSH STROKES



***Personal Paint* offers a bewildering range of Brush operations. Brushes can be flipped, scaled, rotated, skewed and even image processed with ease to create a wide variety of effects.**

Brush manipulation is an essential feature of any paint package and it's a function that *Personal Paint* performs admirably. In order to start moving areas of the screen around, flipping and rotating as you go, you must first pick up an area of the screen as a Brush.

Personal Paint can hold up to nine separate user-defined Brushes in memory, each accessed by clicking on the Custom Brush number on the tool bar, or by pressing one to nine on the numeric keyboard.

A Brush is created by clicking on the Define Brush tool. To grab the Brush, move the mouse pointer to the top-left part of the area you want, then click and hold down the left mouse button. Drag the box down to the bottom right of the required area and let go. The Brush appears, and can be either moved to another point on the screen or distorted using one of the many options available from the Brush Menu.

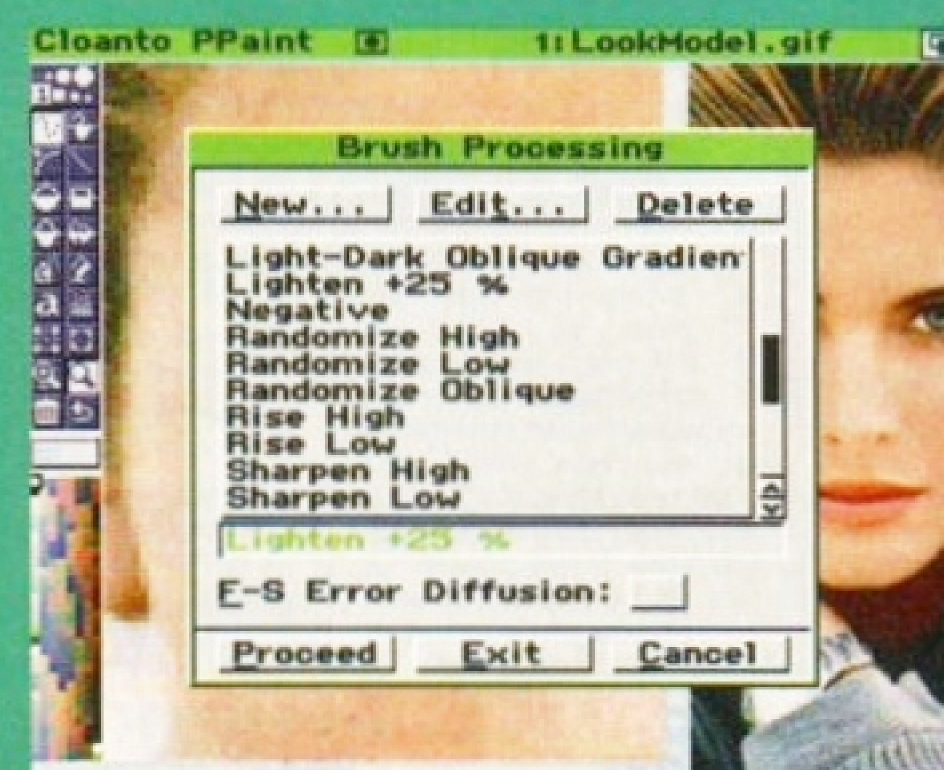
Drawing with your new brush can be done in one of four ways – Matte, Colour, Replace or HBrite. Matte keeps the brush in the same colour and format as when it was created, whereas Colour alters the brush in its entirety to one user-selected colour. Replace works like Matte, except where Matte keeps the background colour transparent, Replace ignores the transparency information, making the Brush solid. When working in Extra Half Brite, the HBrite option turns all colours under the brush to the darker 32 colours of the palette. If the right-hand button is pressed, the lighter half of the palette is used.

The Resize menu allows the Brush to be shrunk or enlarged in several ways – Halve reduces the total surface of the Brush to a quarter of the original size, whereas Double doubles both the horizontal and vertical dimensions of the Brush. You can also change the horizontal or vertical planes by altering the width and height of the Brush. The Brush can also be rotated to any angle, flipped through 90 degrees, flipped horizontally (creating a mirror image) and vertically (effectively turning the Brush upside-down).

Other *Personal Paint* options can be used to outline Brushes in several ways:

SIMPLE*:* outlines the Brush, using the selected foreground colour.
SQUARE*:* does the same, but with sharper edges.
SHADOWED*:* applies a border twice as thick as normal to the bottom and right edges.
3-D*:* creates an outline in the current background colour around the top and left of the Brush, and uses the foreground colour around the bottom and right edges.

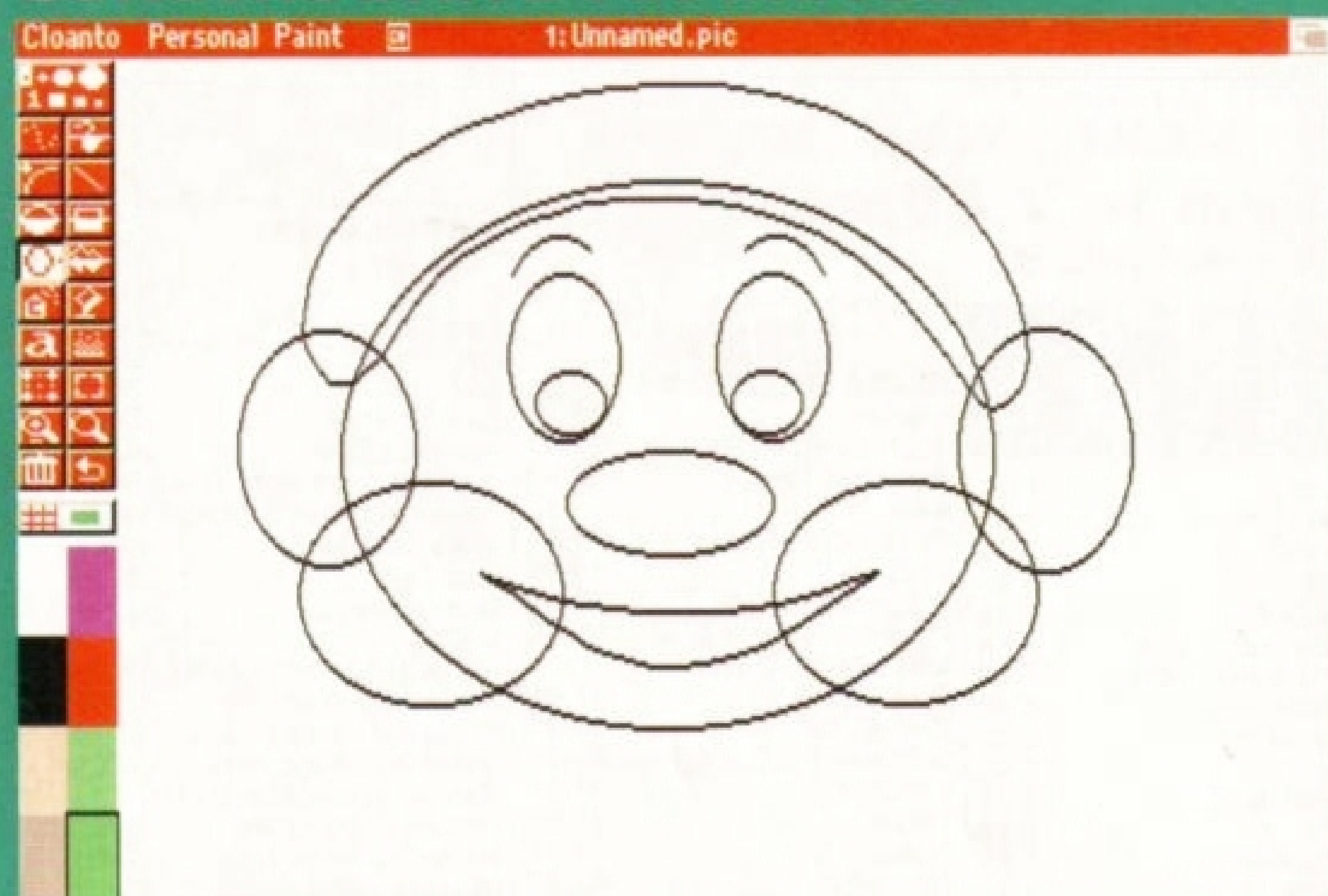
When a combination of light and dark colours is selected, the Brush looks like a raised object – if the background is dark and the foreground light, the brush appears recessed.

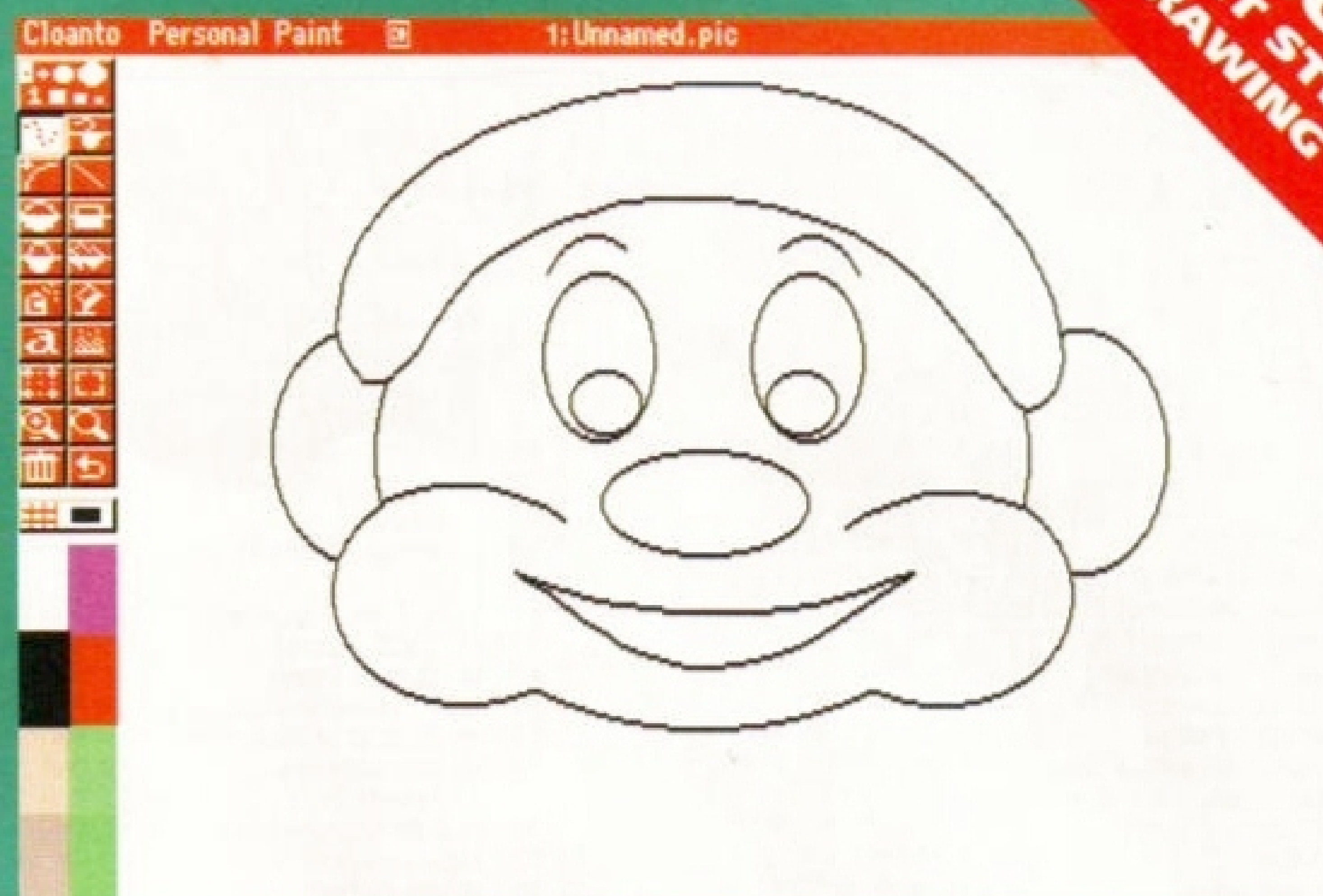


Once you've picked up a Brush, you can apply one or more image processing effects to it.

NEXT MONTH THE NEXT STEPS IN DRAWING

CONSTRUCTING AN IMAGE





1 The first step when creating any artwork is to construct a basic outline of the image using a combination of *Personal Paint*'s Circle and Ellipse tools. Don't worry if some lines overlap – at this point the only thing that is important is that you can see the basic shape of the subject matter.

2 With the outline complete, you can remove all the lines that would normally not be seen. These construction lines have now served their useful purpose, so they can be rubbed out using the *Personal Paint* Freehand Draw tool. The resulting image should be far more solid.





3 Our image looks a bit bland at the moment so let's add some colour using the *Personal Paint* Fill tool. Don't worry too much about the precise settings of your colour palette – if you find that you need more colours later, you can expand your palette.

4 Finally, shading is added to give the image a more rounded appearance. OK, so it's nothing special but as an example of how to construct an image, Dopey has done his job admirably!



Personal Paint provides extensive control over the various Fill operations from this requester.



The *Personal Paint* Magnify function proves particularly useful when adding detail to images.

fantastically complex bezier curves. Once you've drawn the basic outline of your image (and saved it to disk), remove the lines that aren't needed using a combination of the Freehand Draw Tool and a larger than average brush.

To remove lines that you no longer need, select the background colour from *Personal Paint's* tool bar and then draw over the lines in question. After a little bit of time and effort you should be left with a more solid looking outline. Once again, you may want to save this to disk in case you make a mistake later on.

The next step is to fill in the outline with areas of colour. When filling areas, *Personal Paint* has more than one trick up its sleeve. Solid Fill simply floods an enclosed area with a selected colour, depending upon which mouse button is pressed (pressing the right mouse button will force the fill function to use the selected background colour). Gradient Fill utilises a user-defined range, and can be used in two ways: Manual or Automatic. Manual uses all colours in the palette, whereas Automatic calculates the smoothest transition from background to foreground colours.

Another option, Pattern, produces a constant pattern which is repeated over the entire fill area. This can either be a spread of two colours (the percentage of the second colour can be altered using the slider) or another patchwork-like design from one of nine brushes.

If you use the Filled option of the Square, Circle or Polygon tools (these can be fine tuned by clicking on their tool bar icons with the right mouse button), the resulting shape will be filled with the selected Fill type. There are many, many other painting tools that *Personal Paint* offers that can be used to create fantastic artwork such as the masterpieces we publish every month in our Gallery section (page154).

If you create a particularly stunning image after following our paint tutorials, why not send it in to the *AF* Gallery? Who knows, you could see your picture published in *Amiga Format* and there may even be a prize for the best ones.

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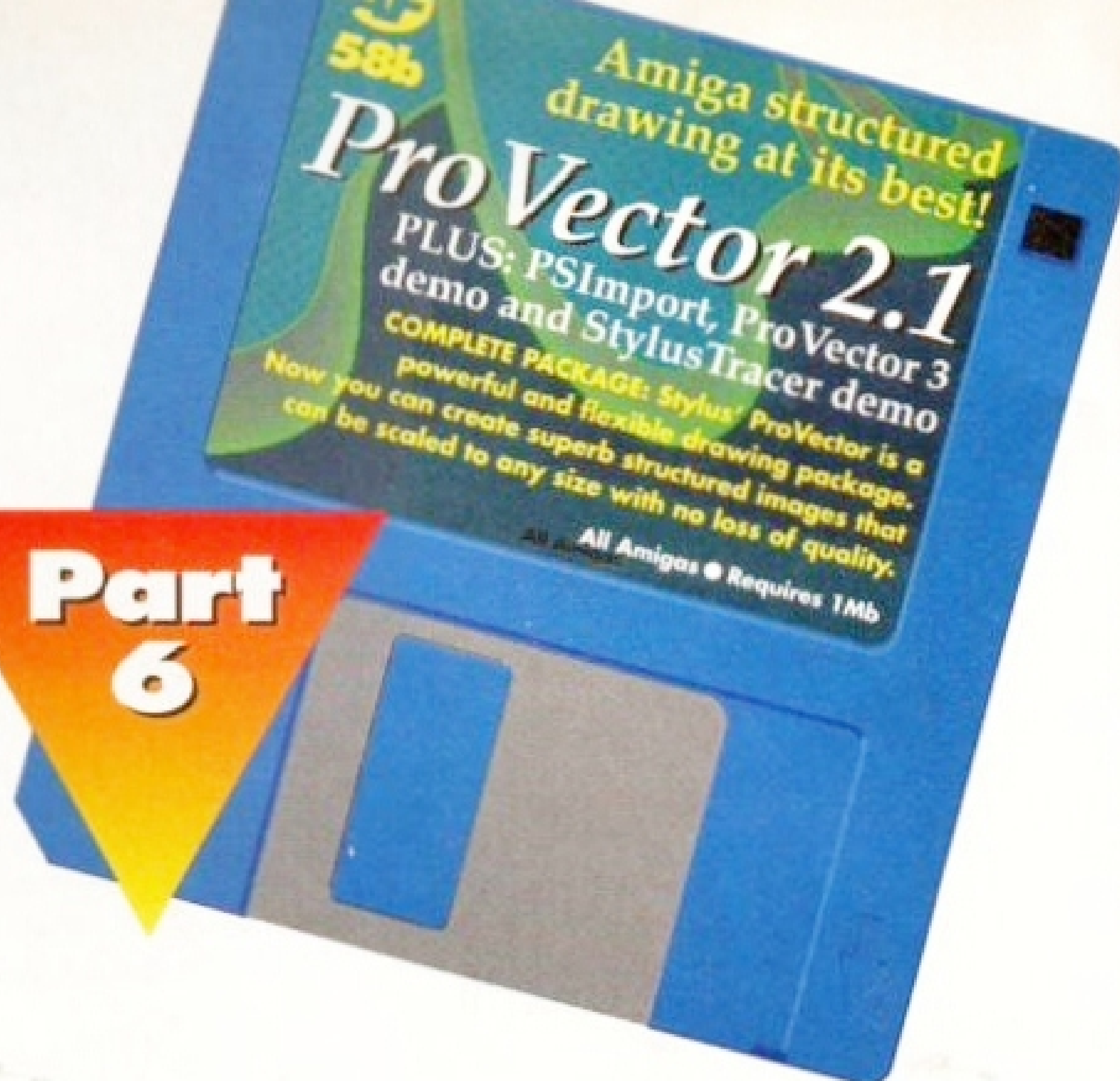
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PROVECTOR



Part 6

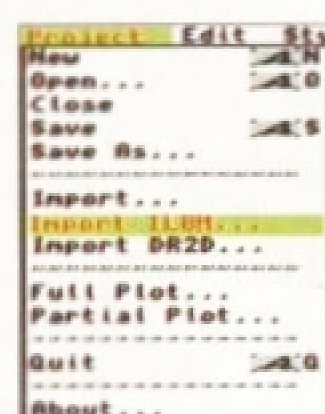
In the last in our series of *ProVector* tutorials, Marcus Dyson reveals a few hidden features to help you create better drawings.

If you've been following our *ProVector* tutorials over the last five months, you should be capable of producing some pretty good drawings and logos by now. But there are still a few features of *ProVector* that we haven't revealed. So here are some tips for producing better structured drawings.

IMPORTING A BITMAP PICTURE TO TRACE

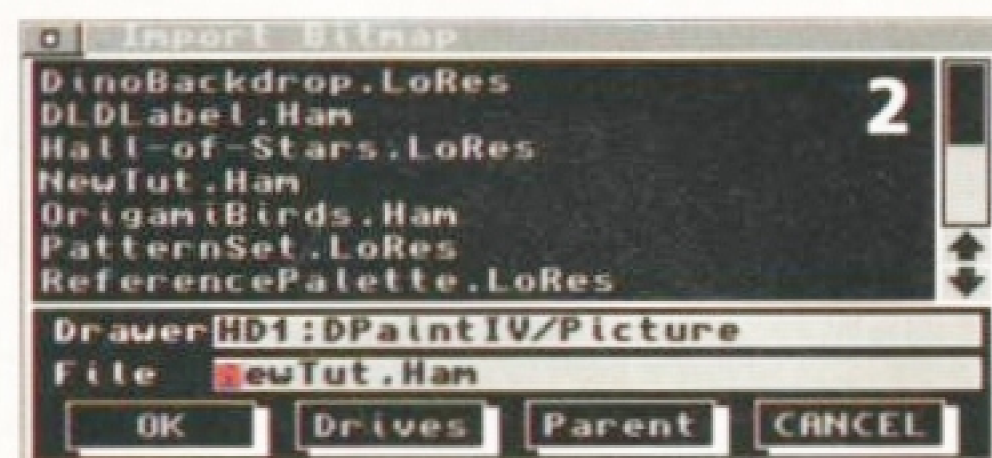
The next release of *ProVector* will be accompanied by a new piece of software called *StylusTrace*, which can convert bitmap images into *ProVector* drawings. But until then, if you want to create a structured version of a bitmap image, you'll have to draw it yourself in *ProVector*.

But don't worry, it isn't as difficult as it sounds, because *ProVector* enables you to import a bitmap image as a background.

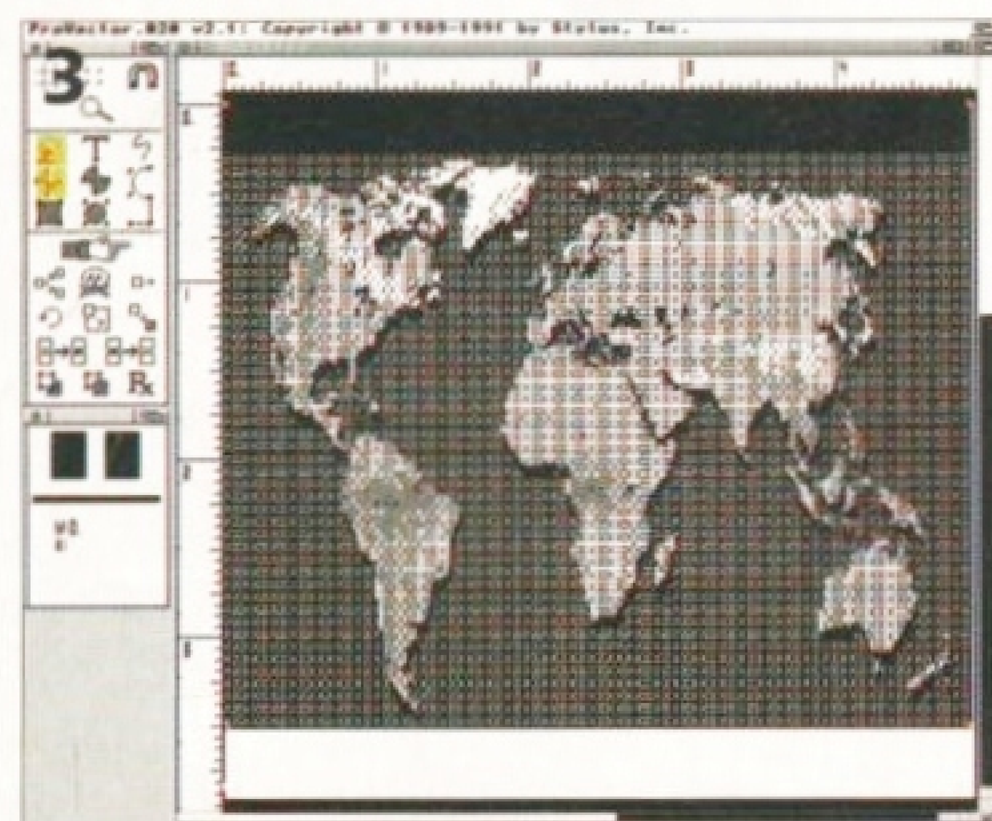


1 Select Import ILBM from the project menu (left).

2 You will be presented with a file requester like the one below. Request it to find the bitmap that you wish to import, then select OK.



3 Voila, your bitmap is imported into the *ProVector* document as an object. You can move, re-size or delete it as you wish. But more importantly, you can trace over the top of it to create a structured drawing.



4 When tracing a bitmap, resist the natural urge to do the large areas of colour (such as skies and backgrounds) first. If you do, you will obscure detail that you need to add later. Instead, draw small objects, lines and foreground detail first, and add larger items afterwards, using the depth selection tools.

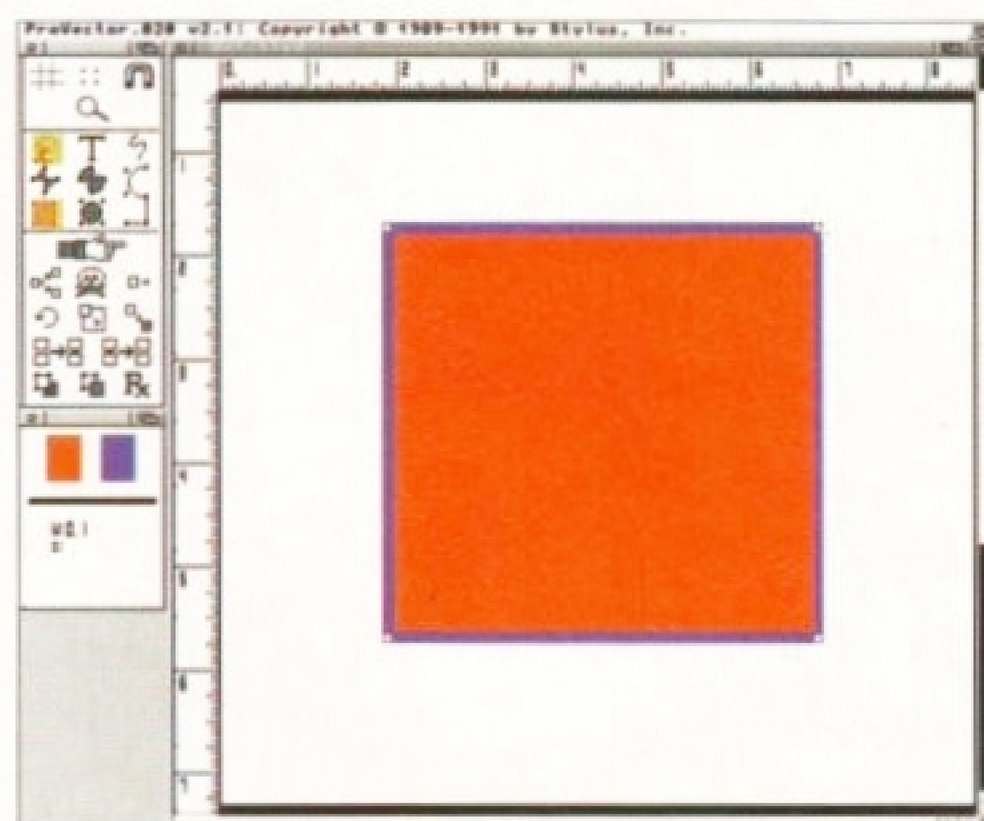


If you have an Amiga running Workbench 2 or above, the chances are that you have *ARexx*. If you aren't sure, look in your System drawer on your Workbench, if there's an icon in there named RexxMast, then you have *ARexx*.

If you move the RexxMast icon into your WB Startup folder, *ARexx* is enabled when you re-boot your machine making *ProVector* a whole lot more powerful. A lot of features which *ProVector* seems to lack, are actually executed as *ARexx* scripts. Just go up to the user menu (below).

```
User
Rexxecute...
Blend         Ctrl-B    Tile_PREFS
Center        Ctrl-C    ZoomSel            Ctrl-Z
Origin        Ctrl-O    LineWgt-2pt    =.02768
Dimension               LineWgt-1pt    =.01384
CutPath                 LineWgt-.5pt   =.00692
JoinPaths     Ctrl-J    LineWgt-.25pt=.00346
LayerSel      Ctrl-L    ChangeSelWeights
LockObj                 MinWeight
Gradient      Ctrl-G    TouchLineWeights
Measure       Ctrl-D
Mirror
MoveObj
MovePts       Ctrl-E
Shear         Ctrl-S
ShowMag
```

What you can see here are functions which can be accessed either from the menu, or from the Rexxecute gadget in the *ProVector* control panel. These functions cover a wide range of *ProVector* features. Try some out by drawing a shape, like this rectangle:

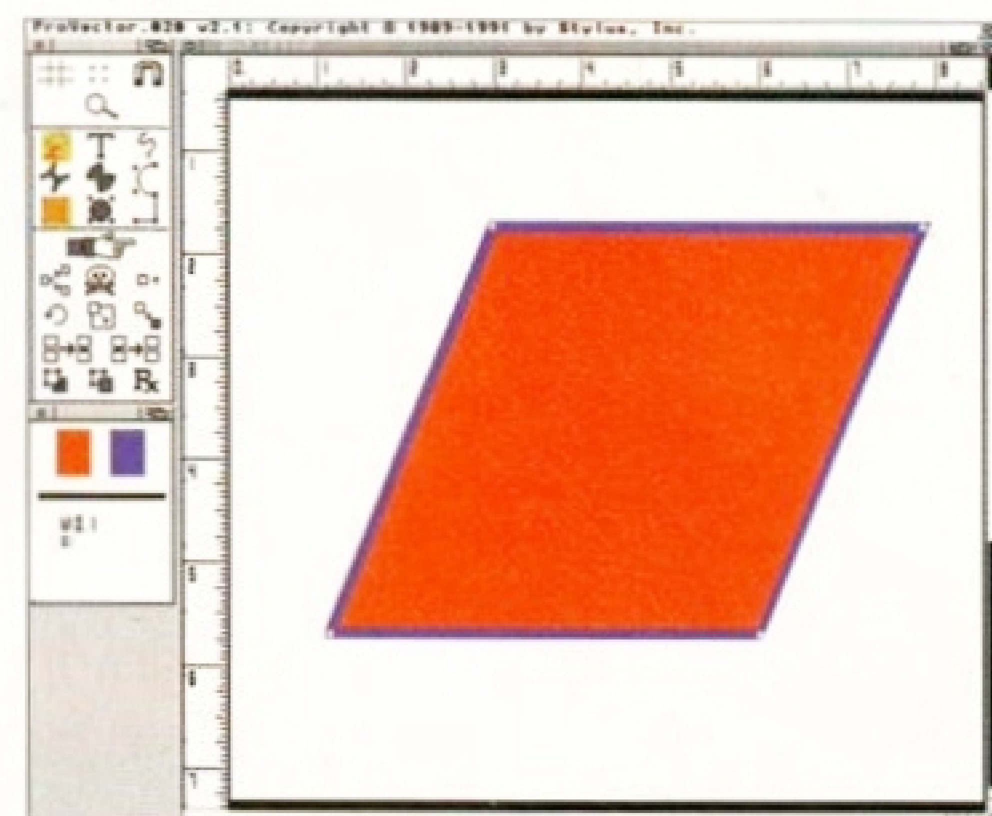


Make sure the rectangle is selected and go to the user menu, and choose the Shear function (or you could press Ctrl-S). You are presented with a small requester box where you can specify the amount by which you want to shear the rectangle:

Type in the angle you want to shear your picture by. I've chosen 25 degrees to create the effect shown in the picture at the top of the next column. Press OK and your image is sheared by the desired angle.

It is possible to use *ARexx* to write macros like this for any complex functions you require *ProVector* to perform. Unfortunately, there are too many commands to detail here, but users who would like to know more should strongly consider upgrading to *ProVector 3*.

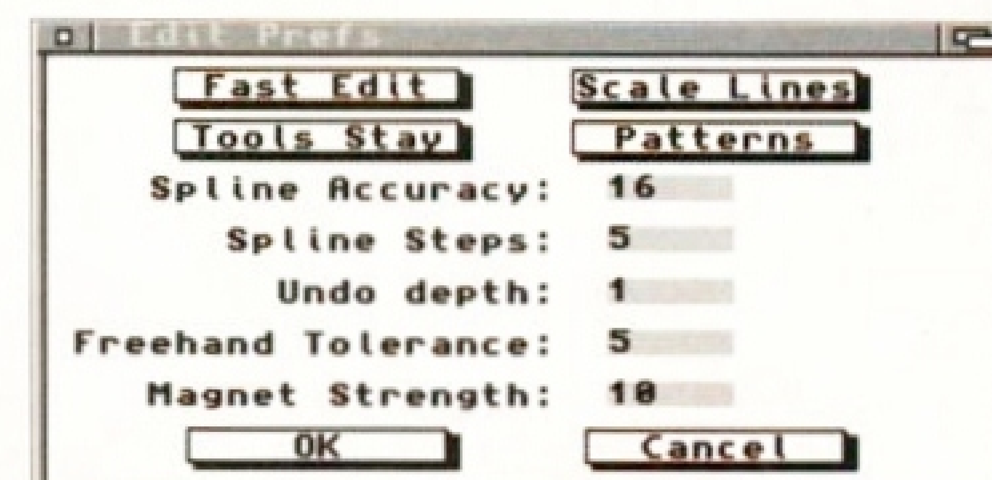
This package will be released soon, and the manual contains detailed information on how to write *ARexx* scripts to get more from *ProVector*.



CORRECTING MISTAKES OR SAVING MEMORY

We all make mistakes in *ProVector*, but fortunately it has a very handy undo feature. But did you know that the undo feature will undo more than just the last thing you did to your drawing?

If you go to the Edit Prefs selection on the *ProVector* Misc menu, you will be presented with the window below.



Now click on the text string after the words Undo Depth. This controls the number of undos that *ProVector* can perform, if you change it to five, then selecting Right A-U repeatedly will undo the last five changes that you made to your drawing. The only down side is that all this requires memory, because *ProVector* has to buffer the last five actions that you made.

If you have sufficient memory, then make the undo depth as high as you think necessary, but if you are having difficulty running *ProVector* on your system, reduce the undo depth to none, and save your picture frequently, so that if you make a mistake you can re-load an earlier version.

If you've enjoyed these tutorials, or found *ProVector* a useful program – and judging from the response from readers many of you have enjoyed using *ProVector* – then you'll be pleased to know that Stylus have nearly completed work on the the new version of *ProVector*.

ProVector 3 will feature AGA support, a more intuitive user interface and a host of other useful new features. Watch these pages for an in-depth *Amiga Format* review soon.

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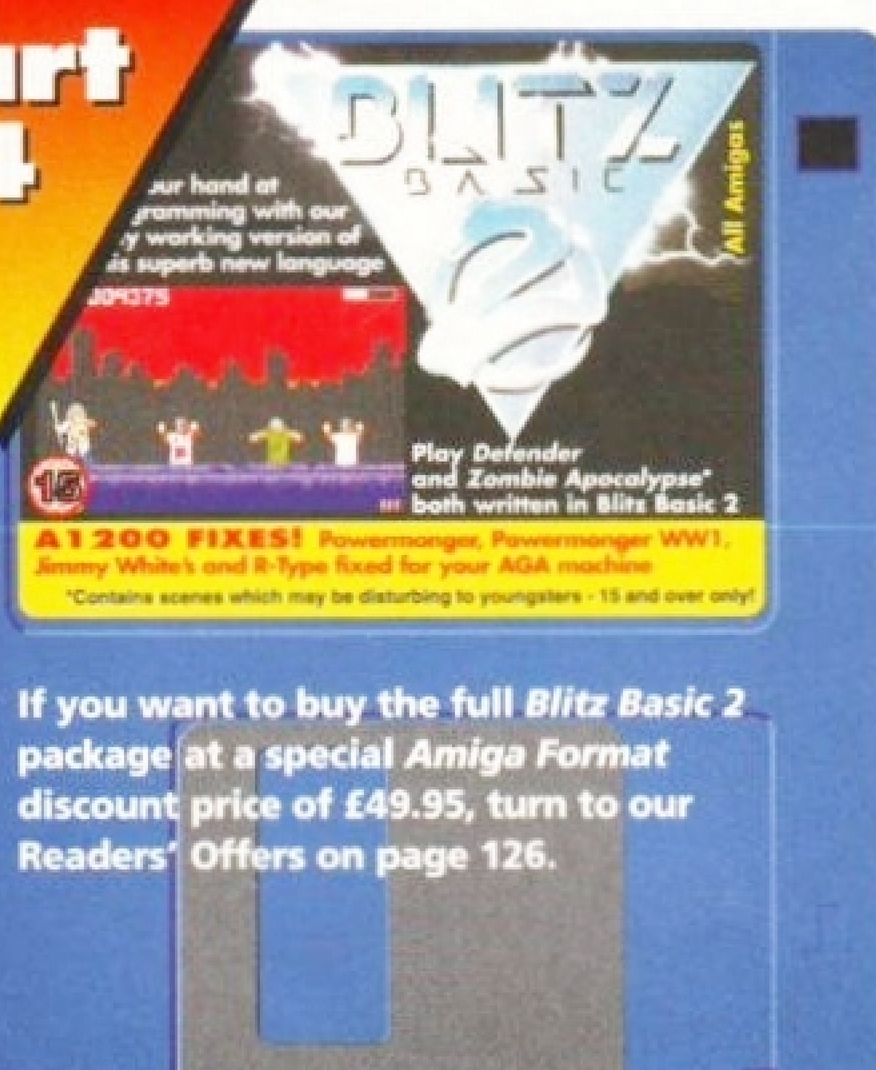
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BLITZ BASIC

Part 4



If you want to buy the full *Blitz Basic 2* package at a special *Amiga Format* discount price of £49.95, turn to our Readers' Offers on page 126.

Writing games with *Blitz Basic 2* is remarkably easy, so join Roy Ferguson as he embarks on a new project.

This month we'll start work on a new game, and make use of some different *Blitz Basic 2* features which can make our lives easier. The new game is called *BlitzBlob* – a rather naff title I'm sure you'll agree. In *BlitzBlob*, the player controls a character which jumps around a large pyramid, changing the colours of the blocks underneath.

Out to get him are some green blobs, which tumble down the steps in an unpredictable fashion. Sound familiar? Well it shouldn't or we'd be in trouble for copyright infringement. With the game design set (player, pyramid, blob – nothing if not comprehensive!) the next stage is to start designing the graphics.

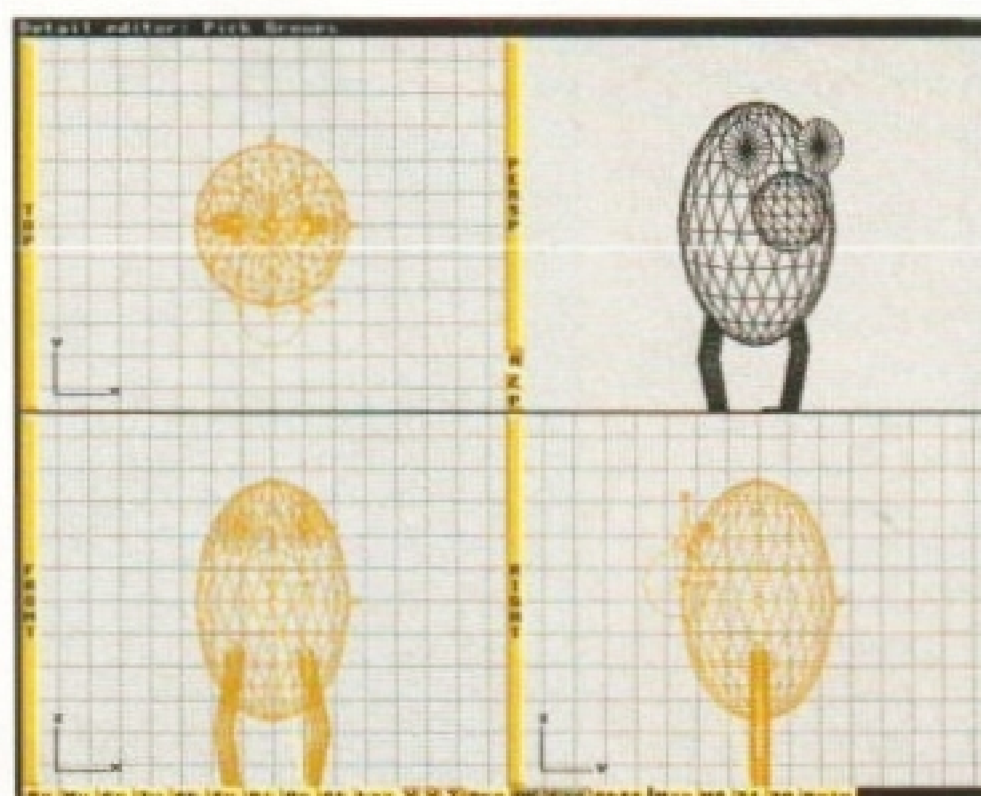
I decided straight away to go for a 32-colour low-resolution (256 by 320) screen because most games look best in this mode. The graphics for the 3D-style blocks were drawn in *Deluxe Paint* – using the grid lock feature it took about 10 seconds.

Their size was chosen to be as large as possible while still allowing a reasonable portion of the display to be fitted on to the screen. A possible future enhancement for *BlitzBlob* could feature vertical scrolling to show a larger display area, but I'm not going to show you how to do it because I want to copyright that idea myself...

With the blocks designed, the size of the player's character and the green blob can be estimated. I decided to chicken out from drawing and created the graphics using *Imagine*. After rendering them, they were loaded into *Deluxe Paint* and resized and recoloured to fit.

I also knocked up a huge Game Over message and the game title and put all these graphics on one *Deluxe Paint* image. This meant I could write a small *Blitz Basic* program using GetAShape to cut out the images and save them all in one go as Shapes (see listing 1). With the shapes safely saved to disk, I could move on to programming the game itself knowing that the graphics were safely stored away. Also, because all the graphics are on one 32-colour page, I know that the palette has been organised properly.

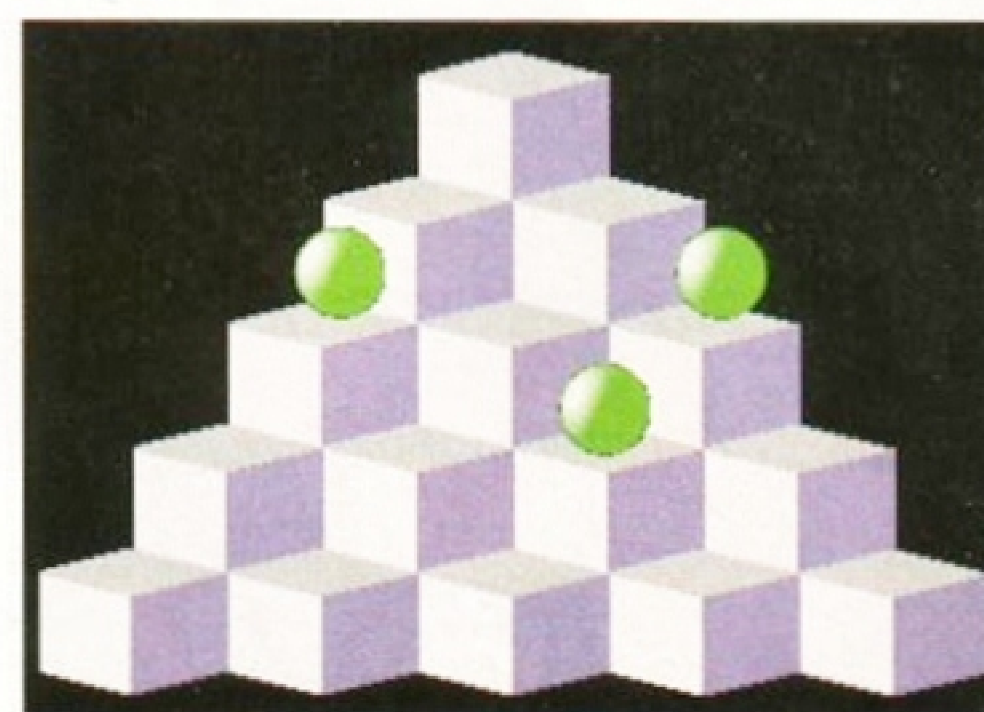
After sorting out the graphics, programming can begin in earnest. As always, I've tried to split the code into different procedures, or Statements



The graphics were rendered in *Imagine* because (a) Roy can't draw, and (b) they look cool.



After messing around in *Deluxe Paint*, we can put all the game graphics on to one 32-colour, lo-res screen.



This is where the game has reached so far. Next month, the player's character will appear and the game will start to make a bit more sense.

NEWTYPES

A feature seen for the first time in this listing is Newtype – an idea borrowed from the programming language C. Using Newtype, a new sort of variable can be defined – one you can design to hold information on a particular item in your program.

In this case, we'll create a Newtype called .blobtype which contains five separate variables which store its position, direction and so on. This Newtype command doesn't create an actual variable, only a special template which can be used later. The subsequent line:

```
DIM blobs.blobtype(6)
```

creates an array of six variables (blobs(1), blobs(2),blobs(3) and so on), each of which contains those five other variables.

Without the new data type, we would need five separate arrays which all gets a bit untidy. You can get at the values in the blobs(?) variable by using a slash, like this:

```
bx=blobs(1)\x
```

This sets bx to be the value stored in x, which is part of blob variable number 1. Likewise,

```
blobs(1)\x=48
```

sets this same variable to be 48.

You might wonder why we need to take all the values from the blob super-variables, print and move the blob, and then put all the values back. Why not use the blob variable as a parameter in the statement – after all, bx and by are passed in this way? Unfortunately, we can't pass complicated variables in this way – only simple ones. There is a way around it, but it's a bit tricky so we'll leave it for now.

HIP, HIP ARRAY

The *BlitzBlob* listing includes our first sight of an array – a variable which can hold more than one value. We need the array because in the 16 steps it takes the blob to fall a level, different values need to be added to its Y co-ordinate. Remembering that the variable Fall counts from 1 to 16, we could use lots of If and Thens like this:

```
IF fall=1 THEN by=by-2 IF fall=2 THEN
by=by-2 IF fall=3 then by=by-1
```

...and so on.

This would be rather tedious, and it would also slow down the program because it would have to make 16 different checks each time the blob is moved. Instead we can use an array to store all the different values.

At the start of the program, we first declare the array. We need to do this so that *Blitz* knows how much memory to set aside for us. DIM dy(16) The DIMension Statement creates a variable, dy, which actually contains up to 16 different values. We can refer to each one in turn like this:

```
dy(1)=-2 dy(2)=-2 dy(3)=-1
```

The number in the brackets, the index, can be replaced with a variable – for example, Fall, which then replaces our entire If/Then collection with one line:

```
by=by+dy(fall)
```

This assumes we have set all the values in the array, and this was done just after the array had been declared. Using a loop and the *Blitz* commands Read and Data makes it easier to make a list of values rather than having to set each one in a line of their own.

LISTING ONE

```
; Cut out and Keep the Shapes
Screen 0,5
ScreensBitMap 0,0
Use Palette 0
LoadBitMap 0,"df0:blitzblob.iff",0
Use Palette 0

GetaShape 0,0,0,32,32
GetaShape 1,0,153,64,48
GetaShape 2,0,208,64,48
GetaShape 3,0,35,32,60
GetaShape 4,40,35,32,62

CopyShape 3,5
XFlip 5 ; 5 is 3 facing other direction
CopyShape 4,6
XFlip 6 ; 6 is 4 facing other direction

GetaShape 7,66,160,248,32
GetaShape 8,66,208,248,32

SaveShapes 0,8,"blitz2:progs/blobshapes"
```

LISTING TWO

```
;
; BlitzBlob
;

    Dim dy(16)
    For y= 1 To 16:Read dy(y):Next

NEWTYPE .blobtype
    state.w dir.w
    x.w
    y.w
    fall.w
End NEWTYPE

Dim blobs.blobtype(6)

Statement Display()
    Screen 0,5
    ScreensBitMap 0,0
    LoadShapes 0,"blitz2:progs/blobshapes"
    LoadPalette 0,"blitz2:progs/blitzblob.iff"
    Use Palette 0
    Cls 0
    For a=1 To 100
        Plot Rnd(320),Rnd(256),Rnd(10)
    Next a
    yy=40
    For y=1 To 5
        xx=160-(y*31)
                For x=1 To y
                        Blit 1,xx,yy
                        xx=xx+62
                Next x
        yy=yy+40
    Next y
End Statement

Statement PrintBlob(bx,by)
BBlit 0,0,bx,by
End Statement

Statement MoveBlob(bd,bx,by,fall)
    SHARED bd,bx,by,fall,dy()
    ; fall < 0 off screen, start again.
    ; fall = 0 not currently falling.
    ; fall <> 0 in the act of falling.
    If fall=0
        d=Rnd
        If d>.5 Then bd=1 Else bd=-1
        fall=1
    Else
        bx=bx+(2*bd)
        If (fall=1 OR ball=16) bx=bx-(bd)
        by=by+dy(fall)
        fall=fall+1
        If fall=17 Then fall=0
        If by>215 Then fall=-1
    EndIf
End Statement

;—— MAIN PROGRAM ————

    Display()

    For b=1 To 6
        blobs(b)\state=0
        blobs(b)\x=142
        blobs(b)\y=20
        blobs(b)\dir=0
        blobs(b)\fall=0
    Next b

    blobs(1)\state=1

    Buffer 0,16384

    For q=1 To 500
    VWait
    UnBuffer 0

        For b=1 To 6

                        state=blobs(b)\state
                bx=blobs(b)\x
                by=blobs(b)\y
                bd=blobs(b)\dir
                fall=blobs(b)\fall

                If state=1
                PrintBlob(bx,by)
                        MoveBlob(bd,bx,by,fall)
                EndIf

                If fall=-1 by=20:bx=142:fall=0

                blobs(b)\x=bx
                blobs(b)\y=by
                blobs(b)\dir=bd
                blobs(b)\fall=fall

        Next b

    Next q

    ;————————————

    ; Y changes

    Data -2,-2,-1,0,1,2,2,3,3,4,4,4,5,5,6,6
```

as *Blitz* refers to them. At the current state of the program, I have only needed three. These are:

Display{} Set up the 32-colour screen, load in the shapes (and the palette from the original image to get the colours right). Then clear the screen and plot some background stars to look nice, and, using a loop inside a loop and some sums to get the co-ordinates right, draw the blocks on to the screen to get the pyramid effect.

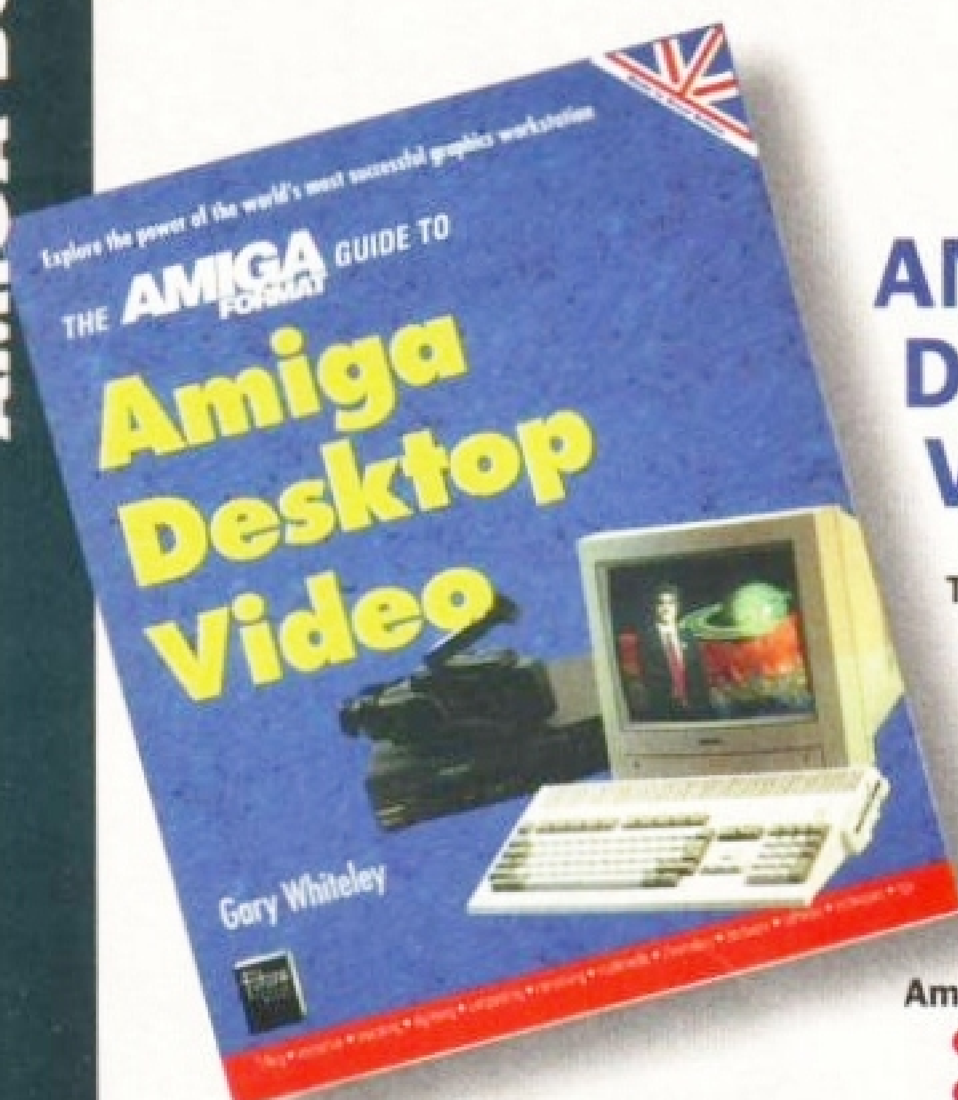
PrintBlob{} BBlit the enemy blob on to the screen. BBlit is used to protect the background underneath (see last month's tutorial for more details about this).

MoveBlob{} Move the blob down the screen, and if it reaches the bottom reset it to the top. The blob falls in 16 steps, and the direction it moves in (left or right) is determined randomly at the start of each step when the variable Fall is zero. The x co-ordinate is then incremented (or decremented) in steps of 2 (or -2) except at the start and end when we need to add (or subtract) an extra 1.

The y co-ordinate (how high) could have simply been increased to make the blob move down the screen, but this doesn't look very good. Instead a list of values stored in an array are used to make the blob first travel upwards, then downwards to give a bouncing effect.

The main loop of the program calls the Display{} function and then sets up some values for up to six blobs. It then repeats moving and printing the blob until it gets bored (about 500 times later).

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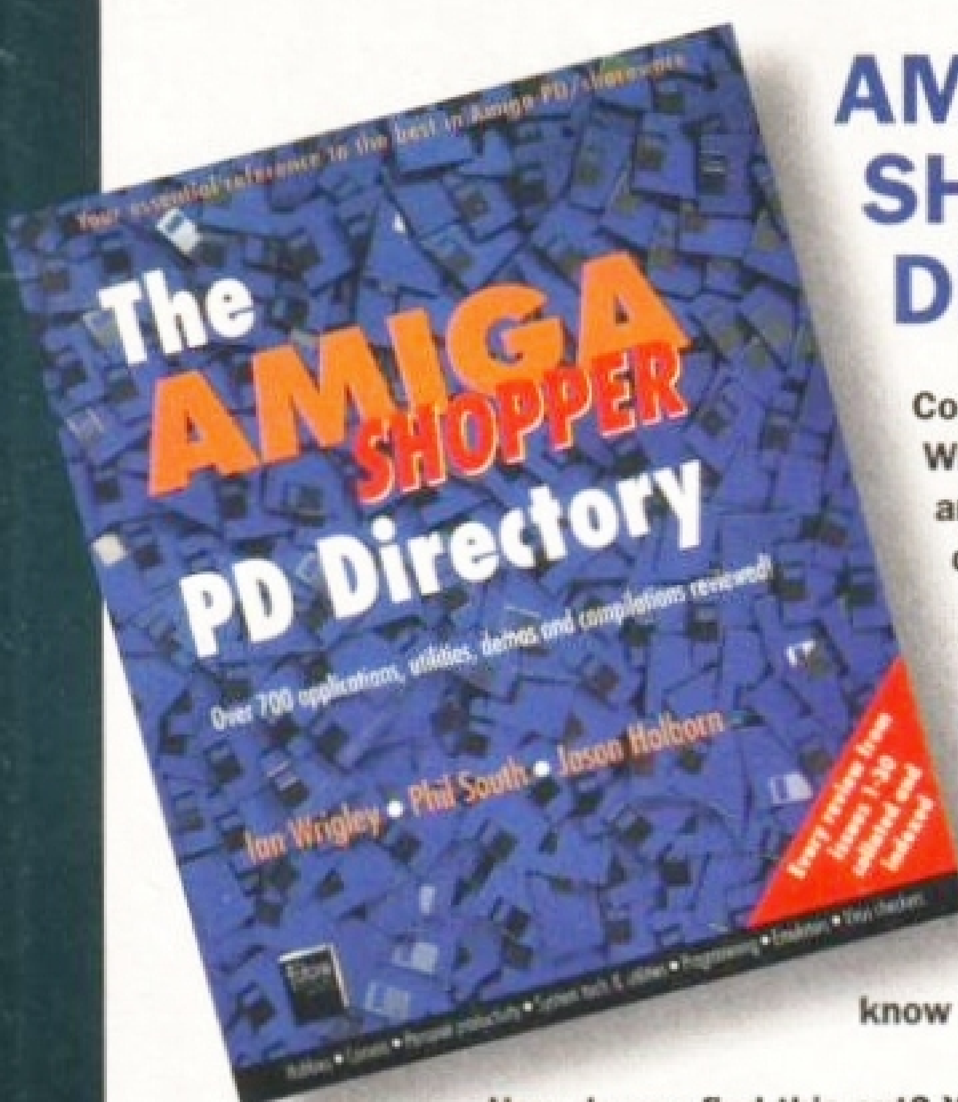
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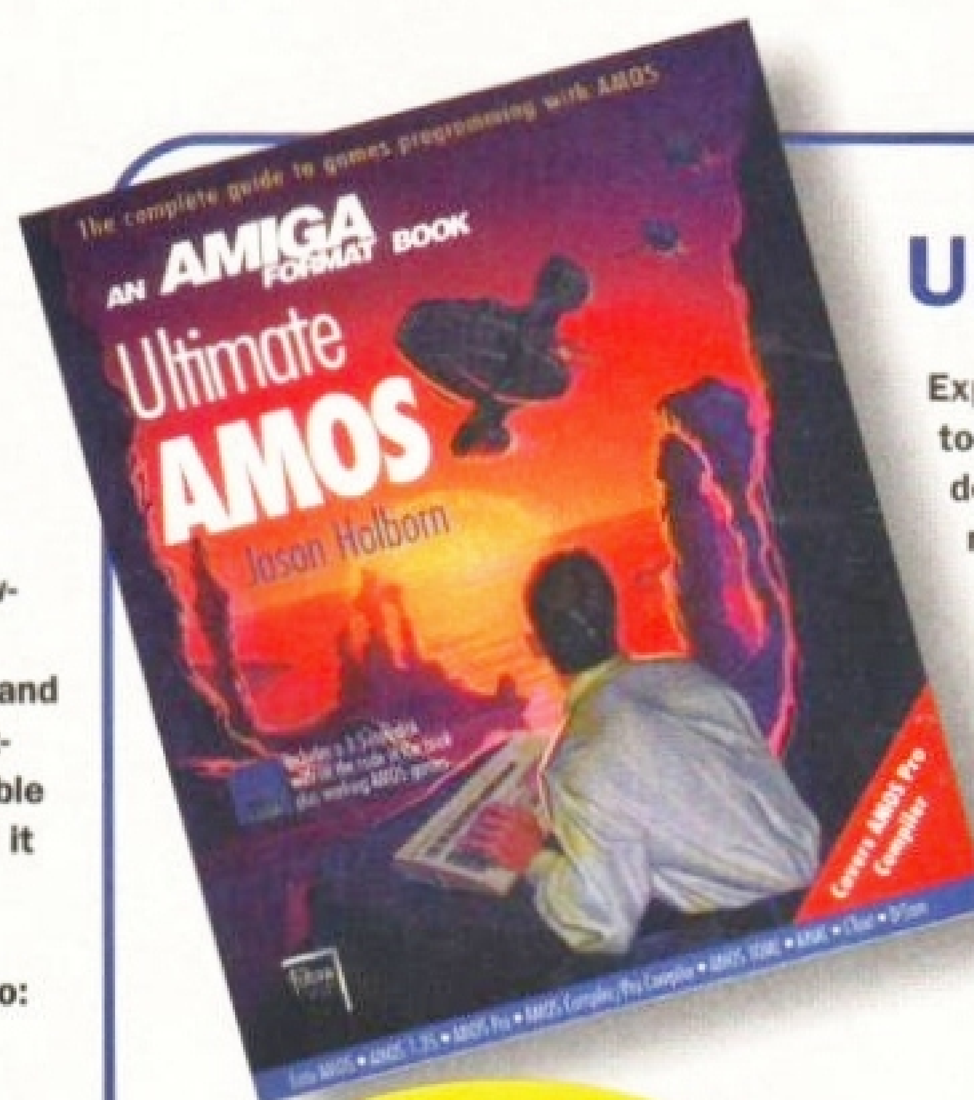
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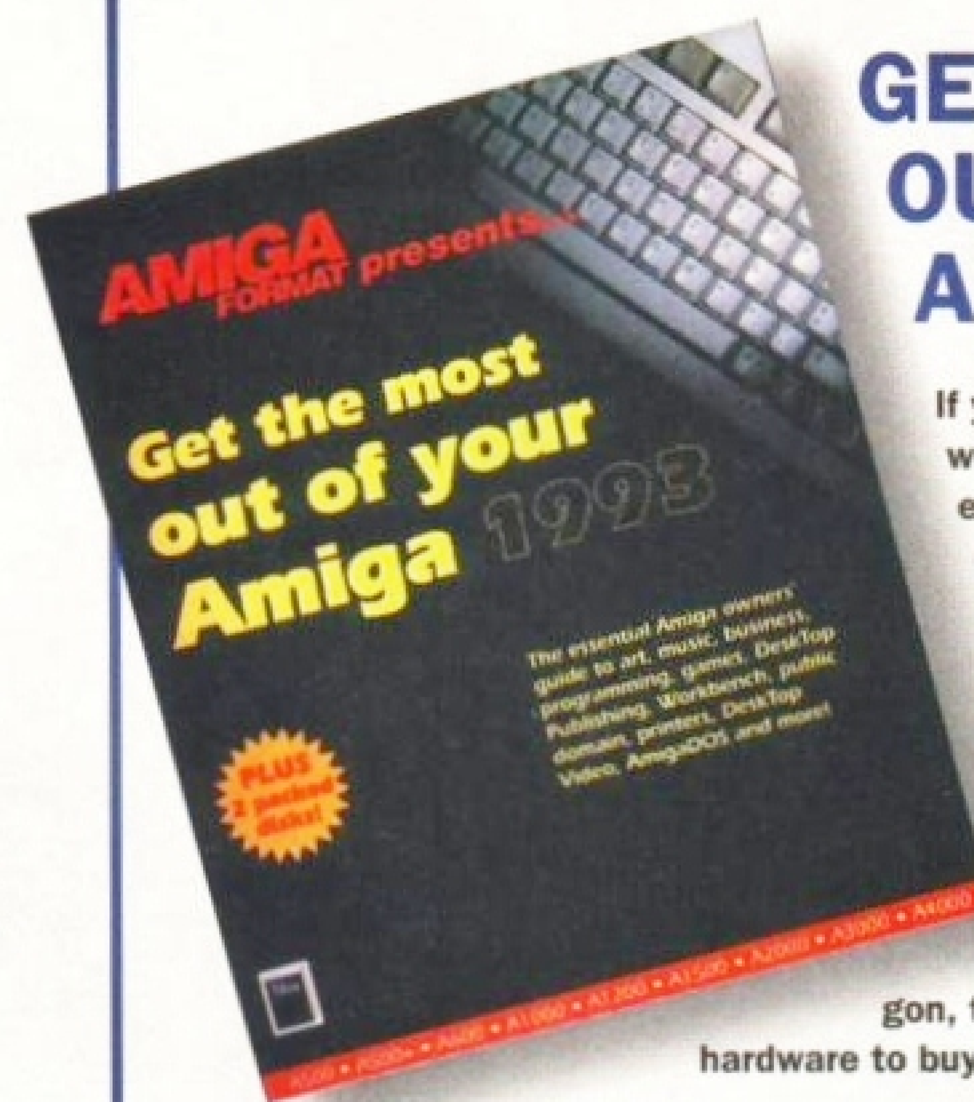
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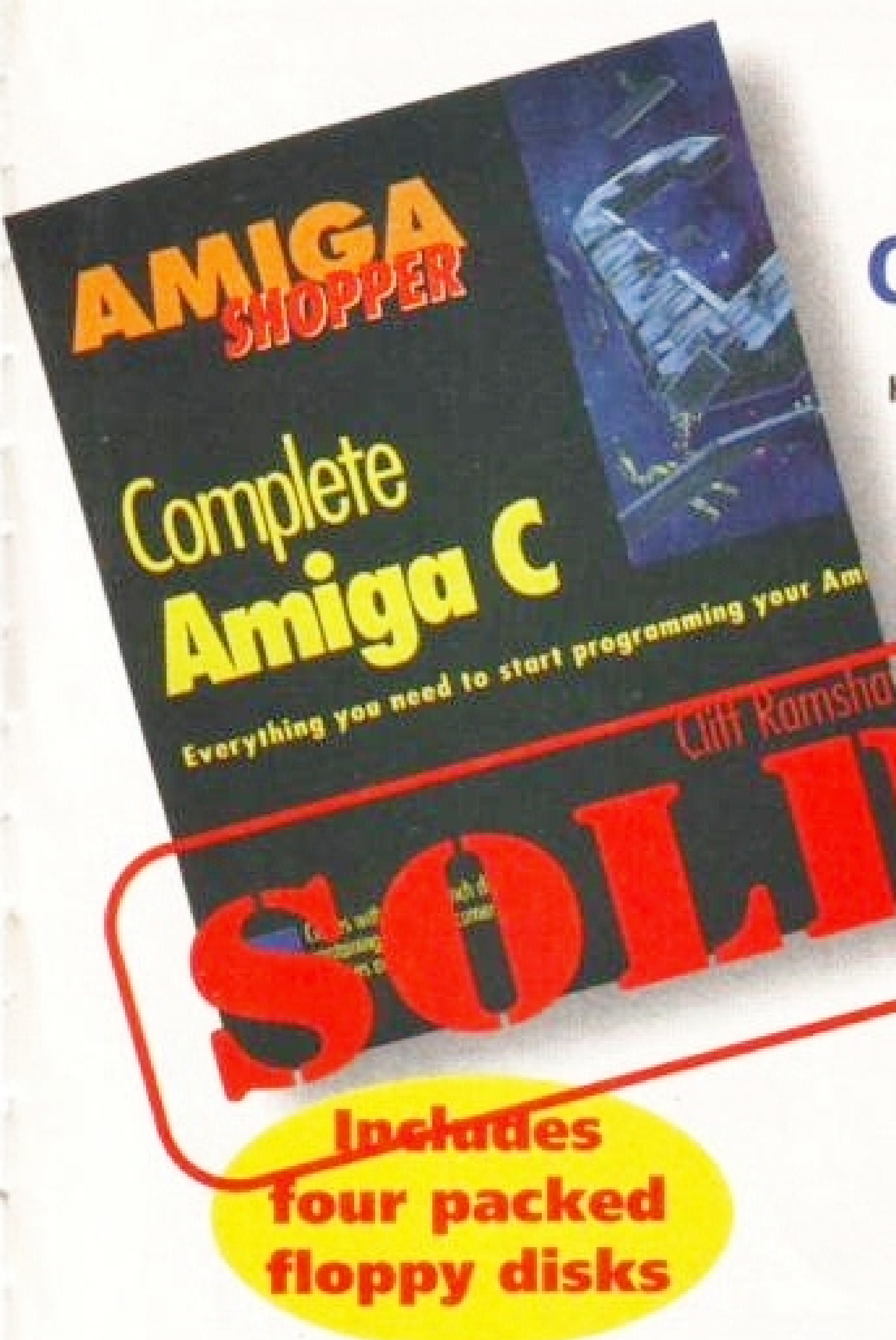
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Part 5 MUSIC-X T

In the final part of his series of *Music-X* tutorials, Maff Evans explains how you can cut corners by getting to grips with the Filter Page.

In our previous tutorials we covered many of the basics of recording, creating and editing sequences and sounds with the *Music-X* Coverdisk. Now we'll take a look at MIDI control and give you some hints and tips about how to use the Filter Page – one of the more complex areas of the program.

The Filter is used to alter the routing of certain MIDI messages. You can use it to send events to a different channel, limit the amount of data to be processed or even to control completely different MIDI events. For example, if your synth sends unusually large amounts of pitch bend info, you can set *Music-X* to only process changes over a certain threshold, thereby stopping the program from receiving a glut of information and making the process of creating music a lot easier. After all, if you just pitch bend a fraction of a semitone, you don't really need to record such subtle changes to create the same overall effect.

FINDING YOUR WAY AROUND

The menus hold functions such as loading and saving filters, Initialise all (which resets the filters to their default settings) and access to the Keymap and Control map editors.

REMAP: Click on the channel where you want particular types of MIDI data received on the current channel to be sent.

FILTER: Limits the MIDI data to be mapped. Enable in white means they are allowed through, brown means they are stopped. Continuous data has a percentage slider. The higher the percentage, the smaller the changes needed to be registered. 100% lets everything through, 000% stops everything.

CHANNEL: Click on the channel number to call up its filter settings.

EVENT TYPE: The type of MIDI event to be filtered.

MIDI MODE PANEL: Some synths and modules have strange button configurations for accessing MIDI modes. By clicking on these you can assign modes from your Amiga. Check your synth's manual to see which mode does what.

CONTROL MAP: This remaps certain controller information to other events. For the moment make sure this is OFF.

KEYBOARD MAP: You can have up to four keymaps in memory, for triggering alternative notes, transposing, sending alternative data when notes are played and so on. For the moment leave this OFF.

DATA ECHO: This determines where MIDI data that *Music-X* receives is sent. RE-OUT sends the data out via MIDI, INTERNAL routes it to internal samples. The yellow option is the one selected. If none is selected, the data is not rechannelled. This is useful if your keyboard has no Local Off function.

UTORIAL

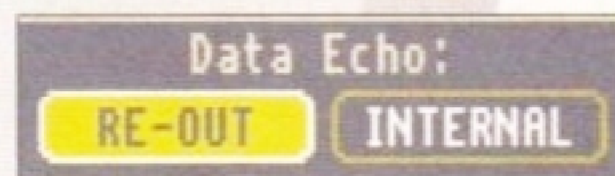


SETTING A DRUM FILTER

As an example, let's imagine that your controller keyboard can only transmit on MIDI channel 1, but you want to record a drum part from your multitimbral controller on channel 10 (the usual channel for MIDI drum patterns). Another problem is that your sensitive keyboard sends loads of aftertouch messages that clog up the MIDI flow and make the drums sound weird.



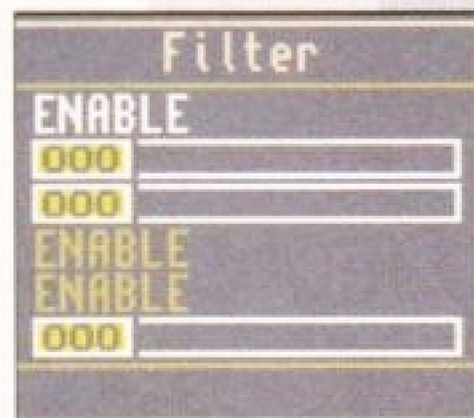
1 Call up your drum sound on your module and assign it to MIDI channel 10 and set your keyboard to send on channel 1. Go to the Mode menu and select Set Filters to call up the filter page.



2 Make sure that the RE-OUT button is lit under Data Echo: so that the MIDI data is sent back out via MIDI, and turn Local Control of your controller keyboard to OFF. Also, make sure that the Keyboard and Control Maps are set to OFF.



3 Click on channel: 1 to make sure that the settings for receiving channel 1 are selected. In the Remap section, go to 10 in SET ALL and click on it. This routes everything received from your channel 1 control keyboard to be output on channel 10.



4 Make sure that you have these settings in the Filter section: set Notes to ENABLE (white) so that notes are sent through, Channel and Poly Aftertouch set to 000 (so that no keyboard aftertouch is received). Now you can play and record drum sounds on channel 10 from your controller keyboard and not have streams of aftertouch data messing things up.

IT'S MUSIC TO OUR EARS

Every month we carry hints and tips for *Amiga Format* Coverdisk programs – this month's section is on page 14. If you have discovered something about *Music-X* that you think will help other readers get the most out of the program, write to:

Amiga Format Coverdisk Tips,
30 Monmouth Street,
Bath,
Avon,
BA1 2BW.

AND if you have any specific requests for help with your *Music-X* Coverdisk program, write to our Workbench section and we'll do our best to help you out.

TRIGGERING INTERNAL SAMPLES

You may want to play internal Amiga samples from an external keyboard rather than using the usual method of entering them with the mouse. This is a pretty simple process.

MUSIC-X : AMIGA SAMPLES

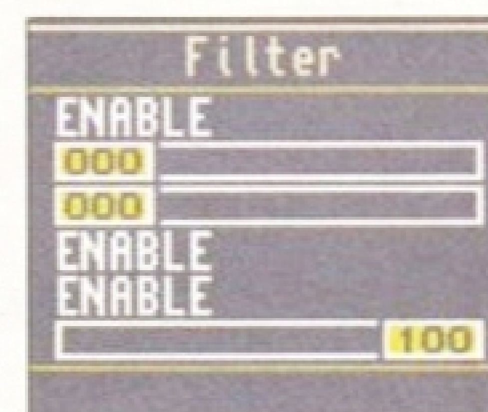
Ch	Sample Name	Size	Tune	Oct	High Note
01	Kick-Addiction	9292	100	1	077(F4)
02	Kick-Chainsaw	7016	100	1	077(F4)
03	PeopleSnare.ss	13K	129	1	076(E4)
04	CrawlMetal	4322	192	1	073(C#4)
05	ThankStrike.ss	12K	12	1	081(A4)
06	HiHat1.ss	3072	0	1	081(A4)
07	HiHat2.ss	1280	72	1	078(F#4)
08	TimeMetal.ss	4864	0	1	081(A4)
09	Banana-Laugh	11K	-25	1	082(A#4)
10	Banana-Laugh	11K	-25	1	082(A#4)
11	Clocks-NoiseLoop	22K	286	1	072(C4)
12	Bulgarian-Wail	60K	24	1	080(G#4)
13					
14					
15					
16					

Tuning: +024

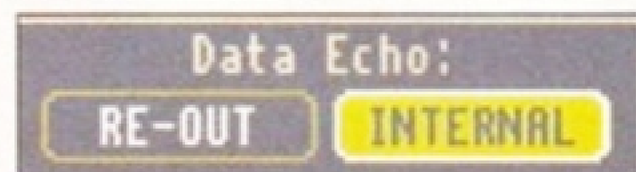
1 Load up your samples and make a note of the channel numbers that the sounds you want to play are on. This is because the channel numbers for samples are treated like MIDI channels.



2 Call up the Filter Page from the Mode menu and click on the Channel: number for the channel on which you will be sending notes (in other words the channel of your keyboard).



3 Click on the channel number of the sample you want to use next to SET ALL. This maps all incoming notes to that channel. Set Note to ENABLE, Channel Aftertouch, Poly Aftertouch and Pitch Bend to 000 and disable Program Change and Control Change (we just need the notes).



4 Make sure that both the Keyboard and the Control Maps are set to OFF and set Data Echo: to INTERNAL. This will map the notes received to your Amiga sample just like with any other MIDI instrument.

AMIGA FORMAT SURVEY

HELP US TO KEEP IN TOUCH WITH AMIGA FORMAT'S READER SURVEY

In order to keep giving you the best service possible we need you to tell us all about yourself. And as an incentive 10 randomly-selected survey entries will each win one of 10 copies of the brilliant *Empire Soccer '94*, which have been generously donated to the cause by Empire Software. So get cracking!

empire SOFTWARE

ALL ABOUT YOU

1. Are you?
a) ☐ Male
b) ☐ Female

2. How old are you?
a) ☐ 10 or under
b) ☐ 11 to 14
c) ☐ 15 to 19
d) ☐ 20 to 25
e) ☐ 26 to 29
f) ☐ 30 to 40
g) ☐ Over 40

3. Where do you live?
a) ☐ SE England
b) ☐ SW England
c) ☐ Midlands
d) ☐ NW England
e) ☐ NE England
f) ☐ Wales
g) ☐ Scotland
h) ☐ Northern Ireland
i) ☐ Europe
j) ☐ North America
k) ☐ Rest of the World

4. What do you do?
a) ☐ At school
b) ☐ At college or sixth form (16-18 yrs)
c) ☐ At Uni, Poly or higher education (18 yrs+)
d) ☐ In full or part-time employment
e) ☐ Unemployed

5. If working, what do you earn per year?
a) ☐ Less than £5,000
b) ☐ £5,000 to £9,999
c) ☐ £10,000 to £14,999
d) ☐ £15,000 to £19,999
e) ☐ £20,000 to £24,999
f) ☐ Over £25,000

ALL ABOUT YOUR AMIGA

6. What model of Amiga do you own?
a) ☐ A1000
b) ☐ A500/A500+
c) ☐ A600
d) ☐ A1200
e) ☐ A1500/2000
f) ☐ A3000
g) ☐ A4000/30
h) ☐ A4000/40
i) ☐ CDTV
j) ☐ CD32

7. What version of Workbench are you running?
a) ☐ 1.2
b) ☐ 1.3
c) ☐ 2.04/2.05
d) ☐ 2.1
e) ☐ 3.0/3.1

ALL ABOUT YOU AND SHOPPING

8. Which is the most important factor in helping you decide which shops/mail order companies to buy Amiga products from?
a) ☐ Size of adverts
b) ☐ Frequency and regularity of adverts
c) ☐ Quality of design of adverts
d) ☐ Word of mouth
e) ☐ Reputation of the company
f) ☐ The price of the goods
g) ☐ Quality of service
h) ☐ Selection of goods

9. Have you ever bought Amiga goods from... (Tick all the options you regularly use/have often used in the past)?
a) ☐ Mail order (ads in *Amiga Format*)
b) ☐ Mail order (catalogues/clubs etc)
c) ☐ Specialist retailers (Silica/Phoenix/Calculus etc)
d) ☐ High Street retailers (Dixons/Virgin/Game Zone etc)

10. If you have bought Amiga software or hardware from a company once, what would most convince you to buy from them again?
a) ☐ I tend to stick with the same shops
b) ☐ I would buy from them again if the prices were right
c) ☐ Polite and helpful staff
d) ☐ Seeing their adverts again
e) ☐ I'd buy from them again if they had a good selection
f) ☐ Advice and after-sales service
g) ☐ I look for a different retailer every time

ALL ABOUT US

11. How often do you buy *Amiga Format*?
a) ☐ I subscribe
b) ☐ Every month
c) ☐ Usually, but sometimes I miss it
d) ☐ Only when it looks particularly good
e) ☐ This is my first ever issue

12. What makes you decide to buy *Amiga Format*?
a) ☐ I subscribe
b) ☐ The cover
c) ☐ The stuff on the disk
d) ☐ If the contents look interesting
e) ☐ I only buy it when the other magazines look crap
f) ☐ I only buy it when I can afford it

13. How did you get hold of this copy of *Amiga Format*?
a) ☐ Subscription
b) ☐ Planned visit to the newsagent
c) ☐ Delivered by newsagent
d) ☐ Reserved at newsagent
e) ☐ Spontaneous purchase
f) ☐ This is a friend's copy

14. Which is your favourite *Amiga Format* cover?

____

15. Which of these other magazines do you buy/read?

	Regularly	Occasionally
a) *Amiga Shopper*	☐	☐
b) *Amiga Power*	☐	☐
c) *Amiga Computing*	☐	☐
d) *CU Amiga*	☐	☐
e) *The One Amiga*	☐	☐
f) *Amiga Action*	☐	☐
g) *GamesMaster*	☐	☐
h) *Edge*	☐	☐

Once you have filled in the survey carefully remove it from the magazine and send it off to: *AMIGA FORMAT* SURVEY, *AMIGA FORMAT*, FUTURE PUBLISHING, 30 MONMOUTH ST, BATH, AVON BA1 2BW.



BIG BROTHER IS WATCHING WHAT YOU SAY

Do you know who is reading your E-mail? Richard Baguley looks at how the secret service deal with Comms and how they are trying to clip your wings.

Cyberspace can be a dangerous place. Ask Steve Jackson. On March 1, 1990, US Government agents raided the offices of his publishing company and seized all of his computers and the Bulletin Board system that his customers used.

No charges were brought against him, his equipment was not returned, he received no explanation of why his possessions had been seized, and he had no compensation for it.

So why did the US Government agents seize Steve Jackson's computers? It later emerged that an employee had a copy of a document detailing how the Telephone Emergency System (911) worked, which had been obtained illegally from a telephone company's computer. Although this document only contained information that was freely available elsewhere, the company called in Government agents to track down the culprit.

Meanwhile, the person responsible had put a copy of the document into a electronic magazine (called *Phrack*), and an employee of Steve Jackson Games was sent a copy.

When the US secret service could not get on to the BBS, they decided that Jackson's company BBS was being used to distribute this document, and raided the company, seizing three computers, five hard disks and several hundred floppy disks.

In fact, there was no copy of *Phrack* on the Steve Jackson BBS (called *Illuminati*). When the equipment was returned after three months, several files had been deleted, and Jackson had to delay the publication of one of his books, not to mention having to lay off several members of staff.

Jackson eventually received compensation for the loss of business, although it took a court case to get the US Government to acknowledge they had been in error.

Does this sound like a fantasy? Sadly, it's true. Although there have been changes in the way that the secret service (and other law enforcement or intelligence services) approach E-mail and Comms, they still try to keep tabs on what people are saying over the networks.



The Electronic Frontier Foundation have been somewhat vociferous in their opposition to the US Government's plans to introduce a new method of encrypting data.

This is a point worth remembering when you are sending E-mail. Unlike letters, E-mail can be copied and stored any number of times before it reaches its destination, and you have no way of telling if it has been intercepted.

The US Government certainly want to know what people are saying and they proposed a system which would mean that information being sent over a telephone line was encrypted (so a casual phone tapper couldn't listen in), but which meant that the State could still listen in if they wanted to.

This system is based around a piece of hardware called the Clipper chip which uses a complex cryptography system which is supposedly unbreakable. At the start of a call, the two chips in both telephones decide on a key which is different for every call. However, there is a backdoor built into every chip. A third party would have a copy of the methods used to generate the encryption key, and would hand this information over to a Government agent when they produced a valid writ allowing the tapping of telephone calls.

It sounds like a good idea, but there are problems with it. It is proposed that the system will be voluntary, so what is to stop a terrorist buying a telephone without this device fitted, or using their own system, which would be harder to break? Plus, if the keys to the Clipper encryption are held by a third party, anybody could get hold of them illegally and use them to tap your calls.

Although the UK Government has not (so far) decided to adopt the Clipper or any similar standard, organisations such as MI5 are fully aware of the potential of E-mail for terrorists, pornographers or other criminals.

Comms is still a relatively new method of communication, and the rules on what is acceptable and what is not are still being written. The debate is akin to the situation at the birth of the printing press, when many people found the idea of teaching people to read and allowing them access to cheap printed books unacceptable.

There are lots of people who want to legislate until Comms is so restricted that it would be almost impossible to start up your own Bulletin Board or use E-mail. Are we going to let them?

FURTHER INFORMATION

There are a variety of organisations looking at the issues of State censorship and interference in Comms – one of the most vociferous and respected is the Electronic Frontier Foundation (EFF). Information about their work is available from the following Internet sites.

FTP.EFF.ORG – A large number of files (including details of EFF legal actions and proposed legislation) are available by anonymous FTP from this address.

INFO@EFF.ORG – General information on the work and purpose of the Electronic Frontier Foundation.

COMP.ORG.EFF.NEWS, COMP.ORG.EFF.TALK and ALT.POLITICS.DATAHIGHWAY – Three usenet newsgroups where members of the EFF and others discuss aspects of the law and Comms.



MAILBAG

Steve Jarratt dips into the *AF* postbag and pulls out a handful of letters covering the whole spectrum of Amiga use. Send your letters to: Letters To The Editor, *Amiga Format,* 30 Monmouth Street, Bath, Avon BA1 2BW.

DIM SUNG

I am one of those 'dim' people who doesn't subscribe to *Amiga Format*. The only reason being I can't afford to fork out the full price of the subscription in one go, so I resort to buying it every month from my local newspaper shop.

May I make a suggestion? Why don't *AF* provide for the dim people and make it possible to pay for the cost of a subscription in instalments, maybe by direct debit?

May I also suggest that you choose your words more carefully and not refer to people as dim without first taking their circumstances into consideration. If it wasn't for the excellent quality of your magazine I'd stop buying it. So there!

F Logan, Manchester

We already offer a direct debit option (see page 33), but this takes the cost of the subscription out in one lump sum. If possible, we'll try and set up a system which automatically takes out monthly payments from your account, which is less of a burden on your cashflow.

However, it still makes more sense to subscribe, whichever way you do it!

NO SCORE DRAWS

Something seems to be very wrong with the Amiga game reviews that appear in *Amiga Format* and *GamesMaster* (both of which are published by Future Publishing):

Traps 'n' Treasure	**AF82%**	**GM39%**
Arcade Pool	**AF94%**	**GM61%**
Puggsy	**AF47%**	**GM68%**
Brian The Lion	**AF49%**	**GM90%**

I read your magazines for buying advice but I'm left totally confused. Surely a game should be reviewed objectively? Unless you can both agree on a game's merits, my hard-earned cash will stay in my pocket!

R Swann, Clwyd

The problem with any game review is that it's a very personal thing. Some people think that Lemmings is the dog's lower parts; personally, I'm not that bothered. So review scores vary from reviewer to reviewer and magazine to magazine. However, in this instance, you have to remember that* GamesMaster *is a multi-format console-oriented mag, and their reviews are influenced heavily by the sorts of games and scores that other formats receive. If in doubt, go with AF's scores.



There are many mags on the news stands, but if you want the best, get *AF*.



TRY BEFORE YOU BUY



If Mr Drew from Cleveland had read the *AF* review of *KO3*, he'd be a happier man.

I have committed the ultimate sin and purchased two pieces of software before waiting for *AF*'s definitive reviews. As a result I am £55.98 worse off for my misdemeanour, which would have bought the next 14 issues of my favourite mag.

I recently went into my local games store and to my surprise saw *Kick Off 3* and *Empire Soccer* staring at me invitingly. Normally you review games before they are released and I was surprised to see these games out before your reviewers had got their mitts on them. *Kick Off 3*'s box claimed international action at its best, 'Over 2,000 frames of animation for fast-flowing action'. *Empire Soccer* claimed: 'a totally new soccer sensation' with 'atmospheric crowd effects' and 'superb graphics'.

I bought both games and when I got home I really felt devastated at the crapness of them. With *Kick Off 3*, which is an AGA game, the playability is disgraceful, the graphics are terrible. God knows where the 2,000 frames of animation are and when you score, instead of superb sound effects, it all goes quiet!

Worse still, some perfectly good goals just go through the goal net for a goal kick. You need a joystick with two independent fire buttons, and the instant replay facility is a waste of time. Dreadful. *Empire Soccer*'s not quite so bad, but the graphics are hardly 'superb' and the sprites are so big that you only see the opponent's goal when you reach their area.

Perhaps these games weren't sent to you for review because the companies knew they were crap and it could harm sales. Come on software companies, get your act together!

Mr Drew, Cleveland

True, Kick Off 3 *is disappointing, but we think you're being hard on* Empire Soccer *– stick with it, it's good fun. However, it just goes to show that it's worth waiting for* Amiga Format*'s reviews, even if you eventually disagree with them (we can't please everyone).*

Also, if the shops you go to won't let you play the game first, find a shop that will: 56 quid is a large wad of cash to blow on games you haven't even tried!

GRAVE SITUATION

Well, yet another month has passed and it would appear that there still isn't a buyer for Commodore. Oh dear, oh dear…

I can't say that this has been a surprise; after all the Amiga is still, after all this time, a virtual unknown in this big world of computers. Let's face it, the Pee See and Mac are the big names while our beloved Amiga remains in near obscurity.

It's time to wake up and smell the coffee, my dear fellow Amiga users. There will be no more Amigas manufactured after this year. What there is in existence now is all that there will ever be.

Friends, the Amiga had the ability to conquer the desktop computer world. It's a crying shame that the powers that be at Commodore hadn't the competence to do what their thousands of loyal customers wanted. All they had to do was market the damn machine properly!

So Commodore have killed their adopted baby before its tenth birthday. Well, the Amiga will survive for a good few years yet in spite of Commodore, and it will continue to do so as long as there is hardware and software support.

But what we don't want at this stage is all these lame software pirates out there thinking 'Well, the Amiga is virtually dead now, so it doesn't matter if we pirate every game and utility that comes out'. All this will do is to make the software developers think that the Amiga isn't worth programming for, and then the machine's coffin will be well and truly nailed shut.

Jonathan McBrien, Fermanagh

Admittedly, Commodore have failed to make the most of their excellent technology, but I think you're a little premature in your obituary of the Amiga.

As I write this (some weeks before the news pages, I'll point out), it looks as though Commodore's management have succeeded in their bid to buy the business. If this is the case, then there will certainly be more Amigas made – and very soon. The machine isn't dead yet and a negative attitude won't help things one bit: the Amiga and the Amiga market needs its loyal users more than ever.

And if there are any pirates reading – lay off the Amiga!

TAKING THE PS

Here are some PSs I have saved up. I just couldn't think of a letter to go with them.

PS: What the hell ever happened to Q & A anyway?

PPS: When will the next *AF Special* be out? (The last one I got was *The Beginners' Guide* – God knows why because I'm not a beginner at all).

PPPS: Stop writing the PD and Re-releases as one long text. It has to be read all at once this way or it appears disjointed. I don't always want to read it all at once. Just bloody stop it, it's irritating me.

Continued overleaf ➡

THE BITS ON THE SIDE...

You can use the new Zappo drive as a CD-ROM for the A600, but you won't be able to play CD^{32} games on it because the A600 isn't an AGA machine.

Please could you tell me if the Zappo CD-ROM drive for the A1200 is compatible with a 2Mb A600 without hard drive. I saw it in *Amiga Format* and noticed that it fitted into the PCMCIA slot. I am enquiring about this because I have seen PCMCIA cards for both the A600 and A1200.

David Wilkes, Lancashire

It will work as a standard CD-ROM drive, for reading things like CDTV discs and PD discs, but as far as CD^{32} games go, forget it – your machine ain't AGA.

I have found that a flatfish such as plaice or skate makes a great novelty mouse mat!

Paul Harrison, Gwent

Thanks – do any other readers have useful tips?

There are three things that I wish to ask you. They are:
1) Are Bullfrog definitely bringing out *Theme Park* for the Amiga 500/600? The reason I ask is that when I saw the game previewed in *AF59*, I immediately wanted it and could not wait for it to come out in July (which is when you said it would come out in *AF60*). You then stated that it was due to be released in August and I thought I would reserve a copy. So I phoned European Computer (on page 47 of *AF61*), but they said that *Theme Park* would probably not be coming out for the Amiga 500/600.
2) I bought *Arcade Pool* a week ago and played Speed Pool and got a lighting-fast 20 seconds. I was wondering if this was a record?
3) Can I have an *AF* mug please, please, please?

Ewan Duncan, Ayrshire

1) Yes indeedy. The A500/600 version of Theme Park *is definitely in development (it better be: we've got an exclusive demo on Amiga Format's Coverdisk!), although the A1200 version will be on sale first.*
2) I doubt it... Any takers?
3) No you can't. There are no mugs round here, mate.

I would like to express my thanks to Canon (UK) for all the help that they gave me in deciding which printer to buy. I had read the *Amiga Format* review of the Canon BJC600 (*AF53* 90%), and considering the high score that you gave it I tried to obtain some print samples for colour bubblejet printers.

Canon were the only company that actually answered all of my questions and sent me a vast range of print samples. They offer extremely helpful advice and, more importantly than that, they fully support the Amiga!

Mr Edwards, South Glamorgan

Job done.

⬅ PPPPS: Tim Smith's and Jeff Walker's respective columns are great! Are there any more freelancers willing to lend their hand to *AF* I wonder? If so grab 'em.

PPPPPS: Why not have a special PS column in letters? (Rename 'Bits On The Side' to PS.)

PPPPPPS: Um, let me think. Ah yes, have a free subscription for the best letter of the month. People who already have one get another year's on top, or a T-shirt or something.

PPPPPPPS: Put PD Demos on the Coverdisks (maybe when you have three of them). This would waken the un-initiated and please the vets.

PPPPPPPPS: Why not run a high profile compo like *Housey Housey* on the *Big Breakfast*. You could call it *Hardy Hardy*. You would give a hard disk away as the prize every month to whoever spotted the hidden blue objects or whatever.

PPPPPPPPPS: I've been getting this mag since Issue 26 you know! Ahh, those were the days – when you could go out with a tenner and come back with some ST rehash.

PPPPPPPPPPS: I thought the art tutorial was for *DPaint*, not just *PPaint* which hardly anyone's got.

PPPPPPPPPPPS: AAAAAAAAANND CUT! I'll be back!

Nick Donnelly, Cambridgeshire

In numerical order (by amount of Ps):
1) Between Letters and Workbench, we think we already have enough Qs and As.
2) There will be another edition of Amiga CD^{32} *on sale in October. Further specials have yet to be finalised.*
3) No. However, we will probably 'box-off' one or two of the bigger items.
4) We are in discussions at the moment.
5) Aah, I rather think not.
6) Why should we give people prizes for writing about their favourite subject?
7) The Coverdisks are already too full of expensive software – but you do get top PD stuff on the Subscribers' Superdisk (see page 32 to find out how to subscribe).
8) What about last issue's compo, where we gave away four grand's worth of CD kit? Not bad!
9) I worked on Issue 1, you know.
10) Point taken: we're tweaking the tutorial so that it's more useful for all Amiga artists.
11) Oh... goody.

FLIPPIN' FLOPPIES

I recently switched computers, from the Atari STE 1Mb to the A1200. I am impressed by the graphics and sound capabilities of the machine and intensely annoyed by some other factors. Disk access – the Amiga's drive might hold more but it's slow! And when you are on a floppy-only system you really notice it.

The format seems unreliable: I have had several disks corrupt on me in the last three months when for four years of owning various STs none ever did this.

And this business with a disk-based OS – with only one drive, formatting is a disk-swap nightmare!

I got a hard drive and a second drive recently and the extra money I paid for these make the computer useable – (in fact better than any ST). But since having a hard drive I have noticed a surprising lack of HD installable commercial software. Some of the few that are installable don't even use the AGA chipset. This includes some of the more recent games, such as *Space Hulk*, which spends most of the time loading.

M1 Tank Platoon, contrary to its manual, is actually installable. Just put it in a folder and it runs OK.

Andrew Forture, Derbyshire

Well, no-one said the Amiga was infallible. Still, I'm sure the extra disk accessing time is more than worth the wait for all those lovely graphics.

The main reason software houses are loath to make games hard disk-installable is that it makes the game a doddle to pirate. So who can blame them for sticking to floppies?

VIRTUALLY USELESS

Being the generous type who enjoys sharing good ideas with other people I thought I'd write and tell everyone how to make a cheap, yet effective virtual reality system.

Firstly take an old glove (or even a mitten) and tie bits of string (or yarn) to the fingers with the loose ends glued to the moving part of your joystick. This will activate the joystick when you wave your hand about in the air.

Now for the headset. Take two poles, lying one horizontally on each shoulder. On one end of them sturdily attach your monitor/TV in front of your face and on the other end (behind you) use an object of similar weight to counter-balance it. Using some careful balancing your screen should be suspended just before your eyes.

And there you go, all set up so you'd hardly know the difference, except for the thousands of pounds you saved!

Louise Harrison, Gwent

Maybe if more people took Louise's advice, Britain might not be in the economic mess it is now. But then again...

MISSING THE POINT

Why is computer software different from any other consumer product? Why should it, and the people who produce it, be regarded as a special case? Yes, this is yet another letter about piracy! Take a trip to a car boot sale and you'll see pirated music tapes, video tapes, perfumes, and you can even get pirated satellite telly cards. So why isn't there a Federation Against T-Shirt Theft, or a Federation Against Perfume Theft?

How have the software houses managed to get such clout that they have police and trading standards departments rushing around grabbing dodgy floppies while other pirates are left in relative peace?

Why should I feel more sorry for 'The Softies' (your rather apt description) than for Benetton or EMI? I know that all theft is wicked – it's a wicked world – it's just that you obviously feel that some theft is more wicked than other theft. How else can you explain the constant, boring, moralising about software theft that spoils your otherwise enjoyable mag?

No name provided

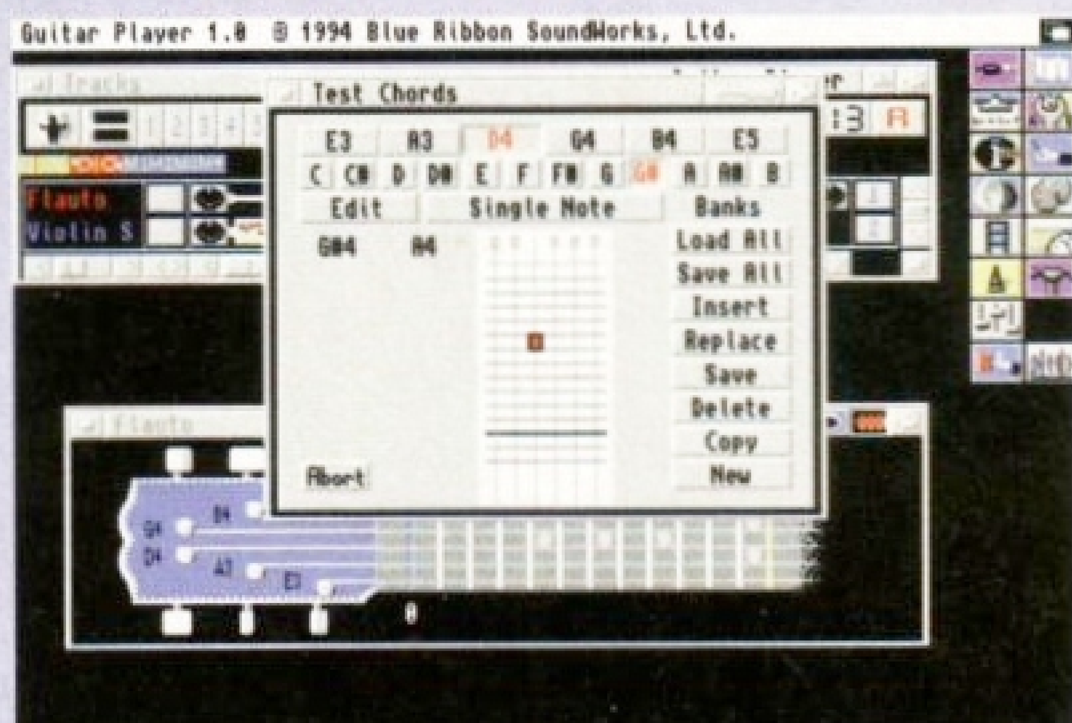
If we were a T-shirt magazine or a record magazine or a video magazine, then we'd hammer on about piracy in that market. Call me old fashioned, but it seems the right thing to do to bring the evils of software theft to the attention of our software-using readers.

Dreadfully sorry about the constant, boring, moralising about something that's tearing the crap out of this market. I guess we'll just have to stop and pretend it doesn't happen.

MANUAL LABOUR

I would like to complain about the appalling quality of the manuals for nearly every game I have ever bought. Manuals such as *Premier Manager 2* skim over half the features but do not explain the function of some vital options, such as high, normal or low passing, and the various playing styles, and the budget release of *Turrican 2* misses out the

MOANS&GRIPES



Is *Bars&Pipes Professional 2.5* an invaluable piece of software for Amiga musicians, or is it overpriced at £70?

Thank you for your review of *Bars&Pipes Professional 2.5* (*AF61* 78%). There are a few discrepancies that need to be noted.

First, the Guitar Tool is not "a weird tool..." as you state in your review. Although it can be used for many things, its concrete use is to change keyboard chord voicings into guitar chord voicings. Of course, it also does everything else you mention, in addition to providing an on-screen fretboard for note and chord entering and visualisation. Another item of interest to guitarists is *2.5*'s ability to print tablature in addition to standard notation.

You spend almost two paragraphs complaining that pattern-based editing and playback is not adequately supported. However, you neglected to mention that the Pattern Tool and Loop Tool provide powerful pattern-based editing and playback, in addition to *2.5*'s new Track looping feature. That's a lot of flexibility.

Also, *Bars&Pipes Pro 2.5* provides several potential methods of triggering samples:
1) The SamplePhone Tool plays back IFF samples and can be triggered via MIDI or the Media Madness window.
2) The Command Performance Tool can trigger an external sound utility via ARexx.
3) *SuperJAM!* owners can use the TurboSound Tool to play several sound samples simultaneously.
4) Internal Sounds Kit owners can use the AmigaPhone Tool to play back looping instrument samples.

Some other great features of *2.5* that you won't find in *2.0* include the ability to merge a group of tracks, or split a track into component pitches with one command. The Step Entry feature in *2.5* has also been improved greatly.

As with any program, personal preference makes all the difference. If you are already a *Bars&Pipes Professional* user, you'll find that after using *2.5* for a while you won't want to go back to *2.0*. If you have never used *Bars&Pipes* before, you'll find that version *2.5* provides all the features you could ever want.

The Blue Ribbon SoundWorks also provides *Rules For Tools*, which allows you to create your own *Bars&Pipes* Tools and Accessories in the C programming language. The *Rules For Tools* package guarantees that *Bars&Pipes Professional* will continue to expand and grow for as long as there are Amiga owners with C compilers. Can you say the same for other music software?

Mark Burton, The Blue Ribbon SoundWorks Ltd

Over to Maff Evans... "I don't doubt that Bars&Pipes Pro 2.5 is a powerful program, but £70 for some new tools and a few streamlined elements is still a rather expensive update. Despite your criticisms, I find no reason to change my opinion of the new version."

music test screen and many others.

Also, manuals on a CD sound wonderful. They are not. It is not possible to sit and read the manual when you get stuck into the game, unless you reset the machine and read the instructions. Not good.

I think you should include a comment on the quality of the manual in your reviews. Who wants to buy a complicated strategy game then spend a month working out what to do because the manual explains it wrongly?

It can't be too difficult for the software publishers to produce decent manuals – I have never found fault with any of Virgin's manuals (*Goal* and *Mortal Kombat*), and Intelek produced a superb manual for *Championship Manager Italia* (although it does miss out one of the player statistics), and except for *Ultimate Body Blows*, I have found Team 17's manuals comprehensive and entertaining.

So software publishers, take note! The people who buy your games can't play them unless the instructions are adequate. If you must produce short instructions please make sure that they are correct. Maybe even spell check them (Gremlin seem to have forgotten to do this on the *Premier Manager 2* instructions).

Mike Richmond, North Humberside

Well, half the challenge is working out how to play the game without reading the manual. But it is infuriating when the instructions... er... don't. Steve Bradley says he'll bear your comments in mind when he's doing the game reviews.

THE MAN AT THE TOP

Write to Commodore UK managing director David Pleasance c/o Amiga Format, 30 Monmouth Street, Bath, Avon BA1 2BW.





GET IN THE FAST LANE

After reading the M-Tec accelerator card review in Issue 59 of *Amiga Format*, I have realised just how important Fast RAM is. The speed of an A1200 was increased by 42 per cent for rendering by adding Fast RAM alone. The increase in speed for games should be even greater, because the CPU has the sound chip to contend with as well.

So, why not swap a quarter of a megabyte of the A1200's and CD³²'s Chip RAM for Fast RAM? That's all a game should need for its main screen updating routines, and programs would have a field day with the extra power generated.

G Sherlock, Wirral, Merseyside

Adding Fast RAM to the A1200 and CD³² would increase performance for a lot of software. However, it is not technically feasible to split 256K from Chip RAM for use as Fast RAM. The minimum chunk that could be split is 512K. However, this would create problems for RAM expanders and accelerators recognising the different configurations. I guess the solution is to provide a motherboard which allows for the addition of Fast RAM SIMMs when the users require it. Our Research And Development engineers will give this serious consideration, and I will ensure that* Amiga Format *is informed of any outcome.

WHY NO MASCOT?

I have always noticed something missing from the Amiga compared to Nintendos and Segas. What I'm talking about is a mascot such as *Mario* or *Sonic* – something to identify with. 3DO has not been very successful, the same is true of the Jaguar, and the Amiga (CD³² in particular) will go the same way unless something is done.

I know Commodore don't program games, but why not pay, or buy out, a company such as Gremlin to make a character and game for you, which Commodore would hold the copyright to.

Commodore need to be purchased soon, surely a character such as this would make it a much more attractive proposition to buy out? The character wouldn't have to be a lovable cute one – it could be a well hard dinosaur or a swamp monster. You may think this approach of a mascot-type character is out-dated, but it sells machines and that is what Commodore desperately need to do.

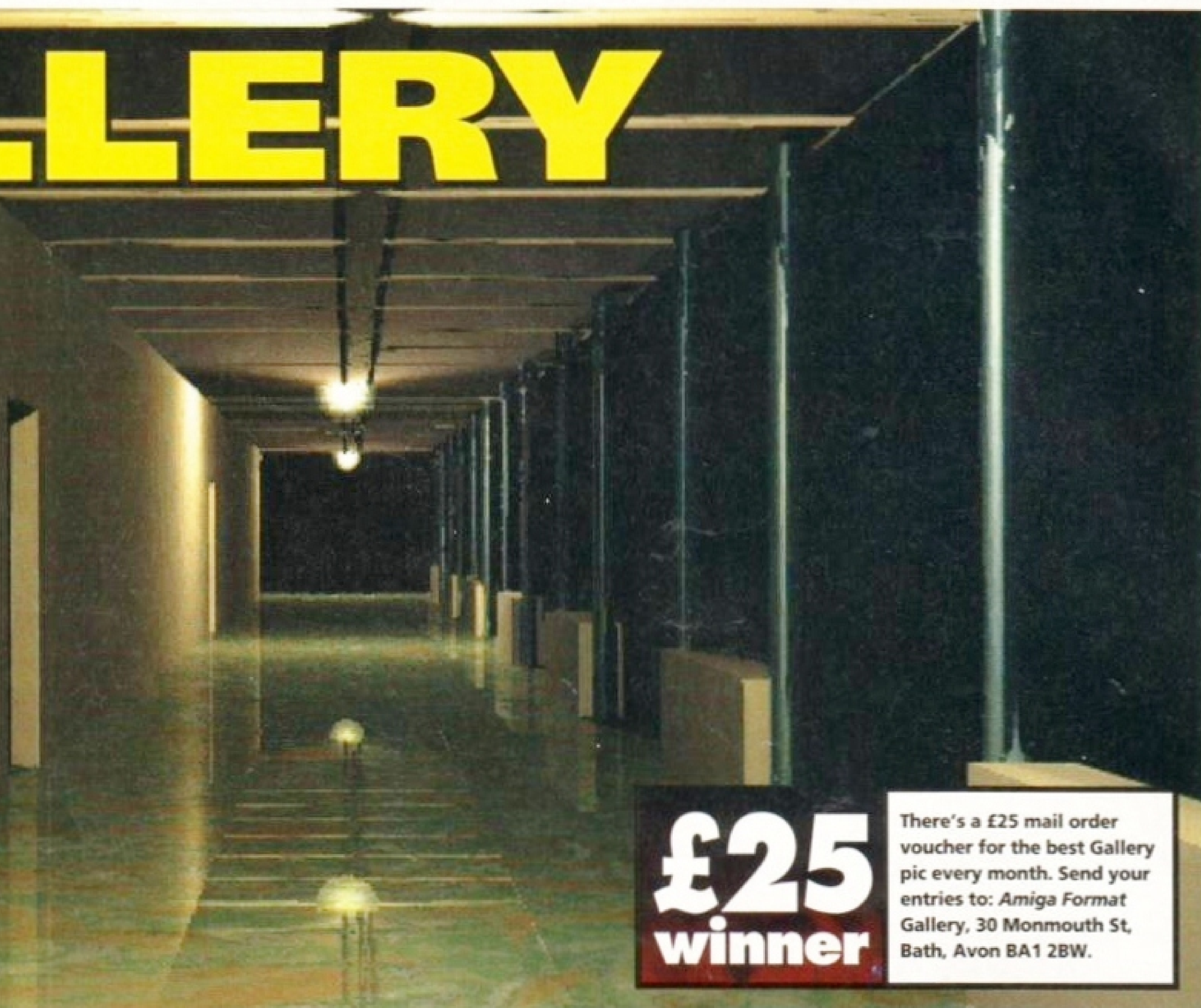
Nick Donnelly, Ely, Cambs

This is a topic that has often been raised in the past, but it is worth airing again. Firstly can I assure you that we have been offered on an exclusive basis, wonderful characters such as Zool from Gremlin. However, there are a number of reasons why we haven't, thus far, chosen to follow this route.

Commodore pioneered the initiative of bundles, creating packs which include the latest and best in gaming software, thereby ensuring that purchasers always gets free what they would certainly buy anyway. This precludes us from tying ourselves to a character over a long period of time, which would undoubtedly become out of fashion. Also, it is important to remember that Commodore is not a software publisher, and therefore does not make the same massive profits as the Japanese console manufacturers do with their Sonics and Marios. The 8 and 16-bit console market is in a terrible state of affairs with business forecast to drop over 50 per cent this year – so where is the help from Sonic and Mario now?

GALLERY

Jason Holborn is your guide through this month's selection of the cream of reader art. What a talented lot you are!



CORRIDOR

By Dennis Tsagaropoulos, Venezia, Italy

This absolutely stunning *Imagine* picture has to be one of the best-rendered images we've ever received in the *AF* offices. Most rendered images are quite obviously artificial but the use of subtle lighting and reflective surfaces give this image a gloomy yet very natural feel.

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There's a £25 mail order voucher for the best Gallery pic every month. Send your entries to: *Amiga Format* Gallery, 30 Monmouth St, Bath, Avon BA1 2BW.



AMIGA

By J Austin Taylor, Swansea

This image gets its name from the Spanish word Amiga which means girlfriend. Worth noting is the clever use of shading on the woman's face which raises the focal point out of the blue.



PIN HEAD

by Angelo Pliatsikas, Glasgow

This image was created on an AGA-based Amiga, but the colour palette is surprisingly limited. This is intentional, and makes the Pin Head character (star of the *Hell Raiser* films) more menacing.



WORKING LATE

By Angelo Pliatsikas, Glasgow

Trying my best not to be sexist, but the focal point of this image is the legs. The picture was drawn on an AGA machine and note the clever use of the *DPaint* Perspective tool to create a patterned floor.



A1200

By Danny Chrastina, Scunthorpe

One of the most impressive aspects of this picture is how the image on the monitor creates an illusion of infinite progression. This effect must have taken many hours to create because it needs to be rendered many times to achieve the progression.



VIPER

By J Austin Taylor, Swansea

Based on the spacecraft from the sci-fi flick *BattleStar Galactica*, this is a fine example of how to combine traditional painting techniques with rendering programs. The image was rendered in *Imagine* and then pasted on to a *DPaint* starfield.



TREES

By Richard Moredy, Tunbridge Wells

Not the most technically stunning of the images on show, but Richard's image caught my eye because of its clever use of dappling effects. Quite how Richard achieved this is unknown but I suspect that an image-processing program may have been involved.

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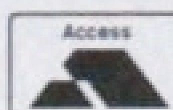
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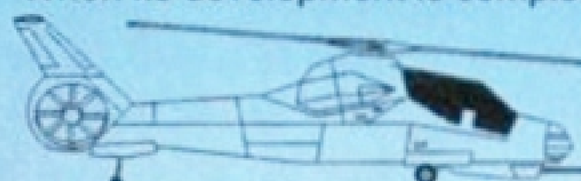
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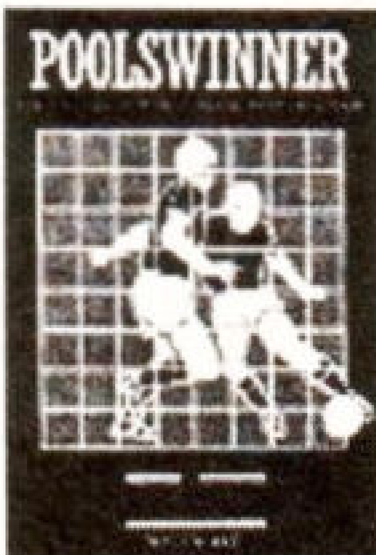
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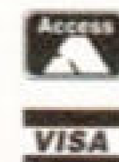
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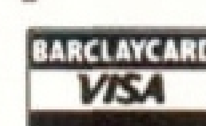
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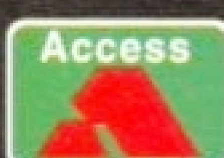
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AMIGA FORMAT

In the next issue of the world's best Amiga magazine, you'll discover the easy route to making videos on your Amiga. You don't need thousands of pounds worth of kit – just a little imagination. We'll show you how...

Sadly, the *exact* contents of next issue's Coverdisks are a state secret. No, really. We *could* tell you, then we'd have to kill you. Ohh... all right. Two words: Theme Park. Probably. (Damn! That's three.)

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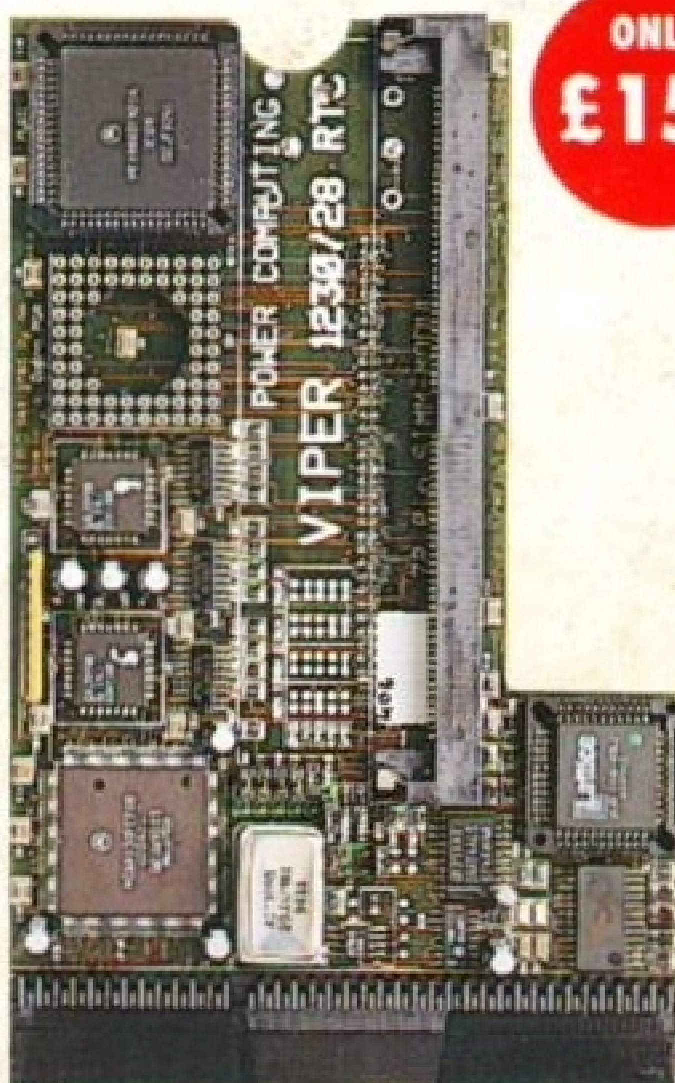
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